

Journal of Jewish Music and Liturgy

Editor
Macy Nulman



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THE RELATIONSHIP BETWEEN THE ARON HAKODESH AND THE PRAYER SERVICE

by Macy Nulman

The *Aron Hakodesh* ("Holy Ark") in the synagogue houses the most sacred object in the religious life of the Jew, the Torah. Placed at the eastern wall, the *Aron Hakodesh* is a reminder of the biblical Ark of the Covenant in which the two stone Tablets were placed. In the synagogue the *Sheli'ah Tzibbur* and the worshipers face the Holy Ark which is in the direction of Jerusalem. During the service proper the Holy Ark is opened when the Torah scroll is taken out (*hotza'ah*) to be read on Sabbath, holiday and weekday and when it is returned (*hakhnasah*). The Holy Ark is also opened during the recital of numerous prayers and *piyyutim* (poems) recited at high points in the service and on *Simhat Torah* when all the Torah scrolls are removed to be carried in procession. Whenever the Holy Ark is opened it is customary for the congregation to stand in reverence for the *Sifrei Torah* that it holds.

Numerous laws, customs, and practices have evolved in the relationship between the *Aron Hakodesh* and the prayer service. Standing, sitting, reclining, facing and bowing in front of the Ark are postures that responsa and rabbinic literature have dealt with in detail. Differences in procedure exist when one prays in Israel or in the Diaspora. Many practices in regard to the *Aron Hakodesh* and *Parokhet* within the prayer service are well known to every synagogue attendee. Little is known, however, as to why these laws and customs are observed. This essay attempts to acquaint the reader with and to appreciate the rituals and traditions, whether of a *halakhic* nature or in the category of customs.

NOMENCLATURE FOR THE HOLY ARK

In *Mishnaic* days the Holy Ark was called *Tevah* ("chest" or "box")¹. It housed the Torah and was kept in an anteroom and brought into the synagogue during the prayer service. The *Sheli'ah Tzibbur* prayed in front of the chest that was called *Tevah*. Thus the expressions used in the Talmud for the position of the prayer leader were *Yored lifne hatevah* ("He who descends before the Ark")² and *Over lifne hatevah* ("he who passes before the Ark")³. Today the Holy Ark is built on a platform, on a higher level than the congregation: the reader's desk is made for the prayer leader and is called *Amud* (reader's stand). Occasionally, the word *Amud* is

interchanged with *Tevah*⁴. In the *Tosefta*⁵ the place where the Torah scrolls were kept was called *Kodesh* ("Sanctorium"). Another name coined for the Holy Ark was *Aron* or *Aron Hakodesh* ("Holy Ark")⁶, the biblical name of the Ark of the Covenant. The expression *Aron Hakodesh* became prevalent among Italian, French and German Jews. Sephardic Jewry use the word *Heikhal* ("place" or "Temple") in which the Solomonic Temple designated the sanctuary⁷. Since the Ark was elevated, one had to ascend to it by a few steps. In our days the *Aron Hakodesh* is fixed in the form of a double-doored chest or a niche built into the wall. The Rambam writes, "It is a *mitzvah* to designate a special place for a Torah scroll (i.e. an Ark) and to honor it and glorify it in an extravagant manner."⁸

PLACING THE TORAH IN THE ARK

The Torah scroll in the Ark must be in a standing position and not lying down. The RaDBaZ comments that unlike the Tablets containing the Ten Commandments that were lying down in the Ark at *Horeb* (1 Kings 8:9), the *Sefer Torah* must be upright. The former were not meant to be read, thus they were lying down, but the *Sefer Torah* is for reading and therefore must be in a standing position ready to be read. Another reason that the Tablets were lying down is that the characters were able to be interpreted from both sides (Ex. 32:15) but a *Sefer Torah* must stand facing forward so it can be read.⁹

THE PAROKHET

Suspended before the open face of the Ark is the *Parokhet* (Ark - curtain)¹⁰. It serves to separate the Ark containing the *Sifrei Torah* from the rest of the synagogue.¹¹ The *Parokhet* is hung on the Ark in order to fulfill the verse that reads, "The *Parokhet* shall separate unto you between the holy and the holy of holies" (Ex. 26:33).¹² The Talmud¹³ refers to the curtain as *perisa*. It was removed from the Ark and used as a mat under the scroll when it was laid on the reading desk.¹⁴

The material used for the *Parokhet* is usually a rich material (velvet or silk) and there are different sets for the year, High Holy Days, and festivals. Generally, the traditional colors during the year and on festivals are red and purple. The color used for the High Holy Days is always white in order to symbolize forgiveness and atonement. Until recently the *Parokhet* was artistically woven and embroidered with figurative representations. Currently, more modern designs are utilized and are kept simple.

There is a difference of opinion as to where the *Parokhet* should be hung. *Rashi* believes it should be hung on the inside. *Tosafot* is of the opinion it should be on the outside.¹⁵ Because of these two opinions there arose the custom, in some congregations, to have two; one on the inside and the other on the outside.¹⁶

It is generally accepted that the *Parokhet* in the Ashkenazic synagogue is on the outside, in front of the doors and in the Sephardic congregation it is on the inside behind the doors. Rabbi Shemtob Gaguine clearly shows that it is only the Sephardim of London who place the *Parokhet* at the inside. In Amsterdam there is no *Parokhet* at all, except when on *Tishah b'Ab* a black *Parokhet* is hung on the Ark as a sign of mourning. Otherwise in Israel, Syria, Turkey, Egypt and Morocco the Ark is covered both in front (outside) and at the back (inside).¹⁷ He further throws light on why in the London tradition the *Parokhet* is placed in back, on the inside. It was because in Spain and Portugal they feared that they would be persecuted and forbidden to beautify their synagogues. They therefore were forced to remove the *Parokhet* from the front for the reason that if suddenly they should be interrogated the investigators would see a simple cabinet in the room. This would indicate that they are not holding a prayer service when there was no *Parokhet* on the Ark.¹⁸

ENTERING A SYNAGOGUE

Seligman Baer in his *Siddur Avodat Yisrael*¹⁹ writes that, "Before entering the synagogue one should tarry somewhat and utter the verse 'As for me, through Your abundant kindness I will enter Your house; I will prostrate myself toward Your holy sanctuary in awe of You' (Ps. 5:8). After, he should walk quietly with fear and humility and say 'In the House of God we would walk in company' (Ps. 55:15) and 'How goodly are Your tents' (Numb. 24:5) followed by Psalms 5:8; 26:8; 95:6; and 69:14. When saying the word *eshtahaveh* (I shall prostrate myself) he should bow toward the *Aron Hakodesh* and when saying the word *ve'ekhra'ah* (and bow) he should bow, bending the knees somewhat."

It is related that when Rabbi Jacob Emden (*Yavez*) would enter the synagogue he would be trembling with fear as when entering the palace of a king. And then when he approached the *Aron Hakodesh* he would bend his head and walk toward it and utter several verses.²⁰ Others, however, felt that one should not bow in front of the *Aron Hakodesh* or in front of the *Sefer Torah* without *Tefillin*. The *Ari*, therefore, would arrive at the synagogue wearing his *Tefillin* and would recite the verse, "As for me" etcetera, and then bow in front of the *Aron Hakodesh*.²¹

It also became a custom to bow opposite the *Aron Hakodesh* even when one is not wearing *Tefillin*. Rabbi Jacob Moellin (*Maharil*) would bow three times to the Holy Ark when he passed it on departing from the synagogue "like a disciple taking leave of his master". When he left the synagogue or walked away from the *Aron Hakodesh* he never walked with his back toward the *Aron Hakodesh* but would turn sideways.²² The *Shiltei Haggiborim*, quoting the Talmud²³ argued, "It follows a fortiori: if we rise before those who study it (the Torah), how much more before that itself!"

Thus he argued, "It seems to me that they said only to stand for the Torah, but not to bow to it. It is not found in the entire Torah that we even bow to the *Aron Hakodesh* in the synagogue."

DRAWING THE *PAROKHET* FROM SIDE TO SIDE

The manner or method of moving the *Parokhet* from side to side is as follows: (1) To slide the *Parokhet* from left to right. This procedure is based on the talmudic statement, *Kol pinot she'atah poneh lo yehe elah derekh yemin* ("All turns that are made should be toward the right").²⁴ The same procedure is followed when lighting *Hannukah* candles²⁵ (2) Another way is to move the *Parokhet* from right to left in the manner in which Hebrew is written. This makes it easier to be able to grasp the *Parokhet* with the right hand.²⁶ Of course, if the *Parokhet* opens with a pulley there is no alternative.

WHEN THE *PAROKHET* IS REMOVED

On *Tishah b'Ab* the *Parokhet* is removed from the Ark. The *Midrash*²⁷ recounts that at the destruction of the Temple the wicked Titus entered the Holy of Holies and slashed the *Parokhet* with his sword. As a remembrance of this desecration the *Parokhet* is removed.²⁸ In some Sephardic synagogues where the Ark normally has no curtain, a black curtain is hung and the Torah scrolls themselves are draped in black mantels. Another reason is based on the phrase in *Eikvah* 2:17 *bitza emrato* ("He has performed His word"; that is, He fulfilled his decree).²⁹ The Sages³⁰ expound the phrase to mean "He tore his garments". At *Minhah*, the next day the *Parokhet* is returned to its regular place.

A HUSBAND WHOSE WIFE IS PREGNANT

It is customary to extend the honor of *Petihat Ha-Aron* (opening the Holy Ark) to a man whose wife is in her ninth month of pregnancy³¹. In *Eretz Yisrael* when a man's wife goes into her ninth month of pregnancy he buys the *mitzvah* of opening the Ark for the entire month so that in merit of this *mitzvah*, his wife's labor pains will be bearable and she will give birth in a state of tranquility.³²

SPECIAL RECITALS SAID WHEN OPENING THE HOLY ARK

It has been said that opening the Holy Ark when reciting special prayers is symbolic of opening the gates of heaven. Thus when reciting *Avinu Malkenu* as well as other prayers during the High Holy Days and on fast days the prayer is preceded by the phrase "Open the gates of heaven to our prayers".

אוּ כִּסּוּי מַלְאָכָיו, הַטָּאָנוּ לְפָנֶיךָ : אֲבִינוּ מִלְּפָנֶיךָ, סִלַּח וְסַחֵר, לְכָל עֲוֹנוֹתֵינוּ;
 אֲבִינוּ מִלְּפָנֶיךָ, עֲשֵׂה עִמָּנוּ, לְמַעַן שְׂמֹחַ : אֲבִינוּ מִלְּפָנֶיךָ, מַחֵה וְהַעֲבֵר, כָּשָׁעֵינוּ
 אֲבִינוּ מִלְּפָנֶיךָ, עֲשֵׂה עִמָּנוּ, לְמַעַן שְׂמֹחַ : וְחַטָּאתֵינוּ, כִּנְגַד עֵינֶיךָ :

Another occasion for offering a special recital is the one said just before opening the Ark at *Anim Zemirot* on festivals. This prayer requests of the Almighty every aspect of well being in merit of our ancestral lineage.

קודם פתיחת הארון לאנעים ומירות

שֶׁשֶׁת כָּסוּי מַלְאָכָיו, הַטָּאָנוּ לְפָנֶיךָ אוֹתוֹת וּמִוִּתוֹת זְכוּת אֲנַעִים וּמִוִּתוֹת זְכוּת דָּאָס :

אֲבִינוּ מִלְּפָנֶיךָ, פְּתַח שְׁעָרֵי שָׁמַיִם, לְתַפְתְּתָנוּ, שְׁעָרֵי רַחֲמִים, שְׁעָרֵי
 תְּפִלָּה, שְׁעָרֵי תַחֲנוּנִים, שְׁעָרֵי עֵת רְצוֹן, שְׁעָרֵי עֵת בְּקָשָׁה,
 שְׁעָרֵי רְפוּאָה וְשְׁלִימָה, שְׁעָרֵי קְדוּשָׁה, שְׁעָרֵי תוֹרָה, שְׁעָרֵי חַיִּים
 מְזֻבְּרִים, שְׁעָרֵי גְאוּלָּה וְיִשׁוּעָה, שְׁעָרֵי גְדוּלָּה, שְׁעָרֵי בְּנִים וּבְנֵי בָנִים,
 שְׁעָרִים שֶׁל צְדִיקִים, וְתַלְמִידֵי חֲכָמִים, וְאֲרִיכַת יָמִים וְשָׁנִים, וְעוֹשֵׂי
 בְּתוֹרָה וּבְמִצְוֹת, לְשִׂמְחָה, שְׁעָרֵי שְׂמוֹעוֹת טוֹבוֹת, שְׁעָרֵי בְשׂוֹרוֹת טוֹבוֹת,
 בְּזֻכוֹת אֲבוֹת הַקְּדוֹשִׁים, אֲבָרְהָם, יִצְחָק, יַעֲקֹב, מִטָּה, אֲחִיזָן, דָּוִד,
 וְשְׁלֹמֹה אֱלֹהֵינוּ, אֱלֹהֵינוּ, וּבְזֻכוֹת אֲמֵהוֹת הַצְּדִיקִיּוֹת, שָׂרָה, רַבֵּקָה, רַחֵל,
 לֵאָה, בְּרַחֵם וְלִפְתֵּי הַנְּחֵל, אֲבִיגַיִל, וּבְזֻכוֹת מְרַדְכֵי וְאַסְתֵּר, בְּשׂוֹשֵׁן הַפִּירָה:

Some have the custom to recite the following verses when removing the Torah scrolls from the Holy Ark.

תורת יי תמימה משיבת נפש	The law of the Lord is perfect, restoring the soul;
עדות יי נאמנה מחכימת פתי	The testimony of the L-rd is sure, making wise the simple;
פקודי יי ישרים משמחי לב	The precepts of the Lord are right, rejoicing the heart;
מצות יי ברה מאירת עינים	The commandment of the Lord is pure, enlightening the eyes. (Psalm 19:8-9)

*Tosafot*³³ writes that there are forty words in *Torat Hashem Temimah* corresponding to the forty days in which the Torah was given. The *Bach* in his marginal notes explains that there are twenty words from *Torat Hashem Temimah* to *mitzvat Hashem bara me'irat einayim* and the other twenty words are from verses, similar in content, from 2 Samuel 22:31-32; *Ha'el tamim darko* to *biladai Elohenu*. Two more verses are recited by the person honored with taking out the Torah scroll from the *Aron Hakodesh*. When he approaches the *Aron Hakodesh* he says:³⁴ "How awesome is this place! This is none other than the abode of God and this the gate of heavens". Gen. 28:17)

מה נורא המקום הזה אין זה כי אם בית אלקים וזה שער השמים

He then takes out the *Sefer Torah* with his right hand and says³⁵.
 “Let His left hand be under my head, and his right hand embrace me” (*Shir Hashirim* 2:6).

שמאלו תחת לראשי וימינו תחבקני

In the Sephardic rite some have the custom to recite the *Mi Sheberakh* for the soldiers in the Israeli army while the Ark is open.

בעת פתיחת ההיכל יש אומרים :

מִי שְׁפָרַךְ אֲבוֹתֵינוּ אֲבָרְהָם יִצְחָק וְיַעֲקֹב. הוּא יְבָרֶךְ אֶת
 חִילֵי יִשְׂרָאֵל. הַעוֹמְדִים עַל מִשְׁמַר אֲרָצֵנוּ וְעָרֵי אֱלֹהֵינוּ,
 מִגְּבוּל הַלְּכָנוֹן וְעַד מִדְּבַר מִצְרַיִם, וּמִן הַיָּם הַגָּדוֹל עַד לְבוֹא
 הָעֶרְבָה. בִּיבֹשָׁה, בְּאוֹר, וּבַיָּם.

יְתֵן יְהוָה יִמְרוֹתָיו אֶת אוֹיְבֵינוּ הַקְּמִים עָלֵינוּ נְגַפִּים
 לְפָנֵיהֶם. הַקְּדוֹשׁ בְּרוּךְ הוּא יִשְׁמְרֵם וַיִּצִילֵם מִכָּל צָרָה
 וּמִצּוּקָה וּמִכָּל נֶגַע וּמַחֲלָה, וַיִּשְׁלַח בְּרָכָה וְהַצְלָחָה בְּכָל
 מַעֲשֵׂי יְדֵיהֶם. יְדַבֵּר שׁוֹנְאֵינוּ תַחְתֵּיהֶם, וַיַּעֲטֵרֵם בְּכֹתֶר
 יְשׁוּעָה וּבַעֲטֹרֶת נִצְחוֹן. וַיִּקֵּם בָּהֶם הַכְּתוּב, “כִּי
 יְהוָה יִמְרוֹתָיו אֶלֵּיהֶם הַהֵלֶךְ עִמָּכֶם לְהִלָּחֵם לָכֶם עִם-
 אֹיְבֵיכֶם לְהוֹשִׁיעַ אֶתְכֶם.” וְנֹאמֵר אָמֵן :

They also have the custom to recite the *Mi Sheberakh* for the sick at the same time.

SAYING GADELU WHILE FACING THE HOLY ARK

When the *Sheli'ah Tzibbur* says *Gadelu la-Shem iti* (“Declare the greatness of Hashem with me, and let us exalt His Name together”) he turns to the Ark and bows slightly.³⁶ The verse *Gadelu* has six words corresponding to the six paces of those who bore the Ark, as it is written, “And it was so that when those who bore the Ark of the Lord had gone six paces” (2 Samuel 6:13).³⁷ On Sabbath and festivals two additional verses are added prior to *Gadelu*; they are *Shema* and *Ehad*. Sephardic Jewry recite *Gadelu* only on all days that the Torah is read. Seligman Baer notes that it is only in Poland and in a few Ashkenazic communities who recite *Shema* and *Ehad* on Sabbath and festivals.³⁸

Turning to the Ark at *Gadelu*, however, is perplexing. If the *Sheli'ah Tzibbur* faces the congregation and proclaims *Shema* and *Ehad* to

The Relationship Between The Aron Hakodesh And The Prayer Service

the worshipers, all the more reason to face the congregation when saying *Gadelu*, calling upon them to join him in praising God. Moreover, if he faces the congregation it will enable him to go to the right and fulfill the dictum, "All turns that you make must be to the right".³⁹ There is, however, an opinion that the *Sheli'ah Tzibbur* should face the Ark since he utters the word *iti* ("with me"). He thus should face in the same direction as the congregation so as to include himself among the other worshipers. It may also be that since there are Ashkenazic communities who do not recite the verses *Shema* and *Ehad* even on *Shabbat*, the initiators of the custom made a distinction between *Shema* and *Ehad*, that they be recited while facing the congregation and to say *Gadelu* toward the *Aron Hakodesh*.⁴⁰

DECORUM

It is a practice among some communities to sell the *mitzvah* of taking out the Torah scrolls from the Ark and putting them back in, because of the principle that "the glory of the king is in the multitude of people", that is, the more people there are performing a *mitzvah* together the better.⁴¹ Selling the *mitzvah* is not considered making a commercial sale.⁴² The Talmud⁴³ writes, "Accounts of a religious nature, one is allowed to calculate them on *Shabbat*"; "therefore, assigning charity for the poor on *Shabbat* is permitted. One should heed speaking idle talk (*devarim beteilim*) in the synagogue during the time of selling the *mitzvot*; looking into a *sefer* is recommended.⁴⁴ Speaking mundane talk or words of Torah when the *Aron Hakodesh* is being opened is also prohibited. It is a time of mercy⁴⁵ and prayers of supplication are uttered at that time.⁴⁶

An additional practice that adds for decorum is to inform the worshipers who will be receiving the honor of *petihah* (opening of the Ark) on the High Holy Days. At Jerusalem's "Yeshurun" Synagogue a card is handed out specifying the particular prayer at which to open the Ark. Since there are two large sliding doors to the Ark, two persons are given this honor. The card also specifies when and at which side to walk up, and at which words to close the Ark. (See facsimile).

עולים במדרגות אל ארון הקודש במילים
ברכות והודאות מעתה ועד עולם
פותחים הארון במילים שיד המעלות
סוגרים הארון אחרי המילים מכל עונותינו
י"שר כחך!

הסתדרות ישרון
בית הכנסת המרכזי
מתכבדים להזמין את כב'
לפתח שערי הכלל ארון הקודש
לאסירה
שיד המעלות ממעמקים
מצד סמאל
ומאחלים לכב' ולבני ביתו
כתיבה וחתימה טובה

ירושלים תתשכ"א

יום ב' של ראש השנה תש

Facsimile of card for the *Petihah* honor handed out at Jerusalem's "Yeshurun" synagogue.

REMOVING THE TORAH SCROLL FROM THE ARK

A congregant, and not the *Sheli'ah Tzibbur*, withdraws the Torah scroll from the Ark.⁴⁷ The *Mishnah*⁴⁸ writes that when the High Priest came to read the *parashah* of the day, the Torah was passed from one official to the other to display honor of the Torah. The congregant, too, when handing the Torah over to the *Sheli'ah Tzibbur* is following in the same manner as in ancient days.⁴⁹ The *Sheli'ah Tzibbur* does not select the person who should take out the Torah. This task is in the *Gabbai's* domain.⁵⁰ If a *hatan* (groom) is present in the congregation it is customary to bestow upon him the honor of taking out the Torah from the Ark and putting it back in.⁵¹

If a mourner (during the *shivah* period) happened to be in the synagogue on Monday or Thursday, he is permitted to open the Ark if the honor was bestowed upon him. The reason is that a mourner is prohibited from learning Torah but opening the Ark is not considered study or reading the Torah.⁵²

REMOVING TWO SIFREI TORAH FROM THE ARK

On a day when two *Sifrei Torah* are read, the two scrolls should be taken out of the Ark at the same time. The *Rema* is of the opinion that there is no contravention of the requirement that *mitzvot* should not be performed in clusters but individually simply because the Torah scrolls are taken out together.⁵³ A reason given for taking them out together is so as not to trouble the congregation to stand up twice in honor of the *Sefer Torah*.⁵⁴ Yemenite Jewry take out the first *Sefer Torah*, read from it, return it, and then withdraw the second *Sefer Torah*.⁵⁵ This is done in order to bestow honor for the day we are obligated to remove two *Sifrei Torah* for reading.⁵⁶

ESCORTING THE TORAH BACK TO THE ARK

Both the person who raises the Torah and the person who rolls up the Torah must accompany it until it is in front of the Holy Ark.⁵⁷ It is also a *mitzvah* for all those in front, when the Torah scroll passes, to accompany it until it is in front of the Holy Ark into which it is put.⁵⁸ Accompanying the Torah to the Ark is in accord with the verse, "After Hashem your God you shall go" (Deut. 13:5).⁵⁹

RETURNING THE TORAH TO THE ARK ON PURIM MORNING

There are two opinions when to return the Torah to the Aron Hakodesh on Purim morning after reading *Parashat Amalek* (Ex. 17:8-16). Most have the custom to take back the Torah and then to read the *Megillah*.⁶⁰ Some say to return the Torah after reading the *Megillah*.⁶¹ According to the former opinion, returning the Torah before the reading of the *Megillah*, is because if a person would hold the Torah while the *Megillah* is being read he may not be able to concentrate on hearing the *Megillah* read properly.⁶²

The latter sentiment, to hold the Torah while the *Megillah* is read, underscores the idea expounded in the Talmud⁶³ *Orah zu Torah* ("Light refers to Torah"). When the Torah is on the *Bimah* while reading the *Megillah* one is able to gaze at it, especially when reading the phrase *Layehudim hayetah orah* ("and to the Jews there was light; Esth. 8:16).⁶⁴

STANDING WHEN THE ARK IS OPEN

According to the *Turei Zahav* (*TaZ*)⁶⁵ one is not obligated to stand when the *Aron Hakodesh* is open since the *Sefer Torah* is considered to be in a private domain (*reshut bifne atzmo*). It is customary, however, that the congregation stands only out of a sentiment of respect and esteem.⁶⁶ Similarly, writes the *TaZ*⁶⁷, that when the rabbi delivers his sermon there is no violation of *kavod ha-Torah* (dishonor to the Torah) when he has his back to the *Aron Hakodesh*.⁶⁸ In any event he must prove himself to be a scholar if he faces the congregation with his back to the *Aron Hakodesh*.⁶⁹

THE SEAT AND PLACE OF THE SHELI'AH TZIBBUR AND RABBI

The prayer desk of the *Sheli'ah Tzibbur* is placed south of the Holy Ark (to the right). The *Sheli'ah Tzibbur* takes the place of the *Kohen* who performed the Temple service. Prayer replaces the *Tamid* offering; the prayer desk is in place of the Altar; and the Altar stands to the south. The rabbi's seat is to the left of the Holy Ark as it is written, "at its left wealth and honor" (Prov. 3:16).^{69a} Another reason that the rabbi's seat is to the left of the *Aron Hakodesh* is because the Talmud⁷⁰ states, "He who desires to become wise should turn to the south". The rabbi's seat is therefore placed to the left, north of the *Aron Hakodesh* because if he were seated south of the *Aron Hakodesh*, it would appear as if he were turning his back to the Ark.⁷¹

STANDING DURING PRAYER WHEN THE ARK IS OPEN

The Ark is opened when reciting special prayers, especially during the High Holy Day season.⁷² Several reasons offered are: (1) It awakens mercy so that the doors of Heaven open to our prayers.⁷³ (2) It enhances the worshiper's intention in the prayer, similar to the entrance of the High Priest into the Holy of Holies on Yom Kippur.⁷⁴ The *piyyutim* (prayer-poems) are considered a form of *davar bikedushah* (an act of sanctification). Any words of praise of God that are not in the structure of a verse, or in the form of a blessing constitute a *davar shebikedushah*. Standing when the Ark is open is therefore not in honor of the Torah scrolls but rather for these *piyyutim* that represent a *davar shebikedushah*.⁷⁵

BIRKAT KOHANIM AND THE HOLY ARK

When the Priestly Blessing (*Duchenen*) takes place in the synagogue the *Kohanim* ascend to the area before the Holy Ark when the *Sheli'ah Tzibbur* begins the blessing of *Retze*.⁷⁶ When ascending, they face the Holy Ark and wait to be called. The *Sheli'ah Tzibbur* then calls *Kohanim* and they recite the blessing. Halfway through the blessing, they turn toward the congregation, their faces and hands covered by a *Tallit* and the *Sheli'ah Tzibbur* continues to prompt the *Kohanim* with each word of the threefold blessing.

When the *Kohanim* descend from the platform they should not turn their backs to the Holy Ark. They should position themselves sideways, just as when a pupil takes leave of his Torah teacher he turns his face to the teacher when he goes away from his presence.⁷⁷

TAHANUN AND THE HOLY ARK

When saying the *Tahanun* supplication on weekdays (also referred to as *nefilat apayim*; “falling on the face”) one should assume the posture of being seated, bent over, with face lowered on the forearm only in a place where there is a Holy Ark which has Torah scrolls inside it.⁷⁸ For it is written with reference to the war of *Ai*, “and he (Joshua) fell on his face... before the Ark of the Lord” (Josh.7:16). Another reason is the verse, *niplah na beyad Hashem* (“let us fall now into the hand of the Lord”; 2 Sam. 24:14). The word *yad* is interpreted as a place. That is, it should be a place where there is a Torah scroll.⁷⁹ The *Mishnah Berurah*⁸⁰ comments that the Holy Ark is not an essential requirement but the presence of a Torah scroll by itself is also sufficient.⁸¹ If there is no Ark with Torah scrolls inside it one should say the *Tahanun* without covering the face (i.e. without assuming the above position).⁸² In Jerusalem however, one may say *Tahanun* in a reclining position even in a place where there is no Torah scroll because of the holiness of the city.⁸³

Sephardim have the custom of reclining when saying *Tahanun* even in a place where there is no *Sefer Torah*. They believe that this supplication should not be different from all other prayers which can be recited in a place that has no Holy Ark of Torah scroll.⁸⁴

HIGH HOLY DAY PRAYERS AND THE HOLY ARK

Melekh Elyon-Melekh Evyon

A *piyyut* recited in the *Kerovah* section of *Musaf* on the first day of Rosh Hashanah is *El Dar Bamarom*. The poem begins with *Melekh Elyon* (“Supreme King”) and ends with the refrain, *La'ade ad yimlokh* (“He shall reign supreme forever and ever”). Originally *Melekh Elyon* was followed each time by a stanza beginning with *melekh evyon* (“mortal king”); that is, God’s deeds are recounted in contradistinction to man’s deeds. The only stanzas with *melekh evyon* that are said currently toward the end of the poem

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are those that start with the letters *bet* and *tav*.

It is customary to recite *El Dar Bamarom* responsively while the Ark is opened and the congregation is standing. The Ark is opened at the beginning, closed for *melekh evyon*, and reopened again before *aval Melekh Elyon*. This is to praise and emphasize God as ruler Who is contrasted with the shortcomings of mortal man.⁸⁵

Alenu

Although *Alenu* ("It is our duty") is recited at the conclusion of the evening, morning, and afternoon services⁸⁶, the only time the Ark is opened is in *Musaf* on Rosh Hashanah and Yom Kippur. Essentially the prayer belongs to the High Holy Day *Musaf* service, when it introduces the *Malkhuyot* section. Its transference as a daily recital took place about 1300⁸⁷ and together with *Al ken nekaveh* ("We hope therefore"), it became a closing prayer.

The prayer *Alenu* is a recitation of great praise to God and therefore the Ark is opened only on Rosh Hashanah and Yom Kippur. Opening the Ark is to emphasize the importance of the prayer so that it should be recited the entire year with great devotion.⁸⁸ Just like the High Priest entered the Holy of Holies once a year so that his devotion (*Kavanah*) may increase, so the *Aron Hakodesh* is opened only on Rosh Hashanah and Yom Kippur when saying *Alenu* so that our devotion be heightened when saying the prayer the entire year.⁸⁹

The Ark is closed at *shelo som helkenu kahem* ("Who has not designed our destiny to be like theirs") and reopened at *va'anahnu kore'im* ("and we bend the knee"). The reason for reciting *Alenu* prior to the *Malkhuyot* section is, that unlike other people, we praise God Who gave us the wisdom to accept His Kingship.⁹⁰ No doubt this prompted the closing of the Ark when we utter, "Who has not designed our destiny to be like theirs" inasmuch as they worship idols of vanity and emptiness and pray to gods that cannot help.

TAKING OUT THE TORAH SCROLLS AT KOL NIDRE

On Yom Kippur eve at *Kol Nidre* two *Sifrei Torah*⁹¹ are removed from the Ark and the verse *Or Zaru'a* ("Light is sown; Ps. 97:11) is pronounced three times.⁹² Removing the *Sifrei Torah* from the *Aron Hakodesh* symbolizes at the outset, that on Yom Kippur the second Tablets of the Law were given⁹³ and the children of Israel were informed that God forgave their transgression of the Golden Calf.⁹⁴

On Yom Kippur night some are accustomed to stay overnight in the synagogue and to recite psalms and prayers all night. When they desire to sleep, the law stipulates, they should do so far away from the Holy Ark.^{94a}

OPENING THE ARON HAKODESH AT NE'ILAH

From the *Sheli'ah Tzibbur's* repetition of the *Amidah* until after the final *Kaddish* it is customary that the *Aron Hakodesh* is left open.⁹⁵ The reason that the Ark is open for the entire service is to awaken the hearts of the worshipers that they pray with much fervor and conscientiousness. The *Néilah* service takes on the aspect of final appeal of the day and if not now, when then?⁹⁶ It is also customary for the worshipers to stand during the entire service.

In many synagogues the *Sheli'ah Tzibbur* opens the Ark. It is also customary to sell the honor of opening the Ark at *Neilah* for a large sum of money; this is a practice among the Sephardim.⁹⁷

PLACING A CANDLE IN THE ARK

When taking the Torah scrolls from the Ark on *Hoshanah Rabbah* and *Simhat Torah* it is customary to place a lit candle inside the Ark. This is in accord with the verse *Ki ner mitzvah ve-Torah* or ("For a commandment is a lamp and the Torah is light"; Prov. 6:23). That is, the commandments light up all our ways and the Torah gives forth light to every Jew.⁹⁸ Another reason is to show that the light of the Torah is not interrupted when the scrolls are removed⁹⁹ and that the light of the candle symbolizes the light of Torah which is constantly found there.¹⁰⁰

In Israel a candle is not placed in the Ark after removing all the scrolls for *Hakafot*. *Shemini Atzeret* and *Simhat Torah* are celebrated on the same day in Israel and occasionally they can fall on *Shabbat* when lighting a candle is prohibited. Therefore, in order not to make exceptions, it became the accepted practice never to place a candle in the Ark.¹⁰¹

LISTING OF THE PETIHOT

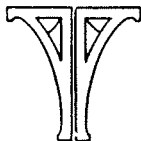
The Ark plays a central role in prayer, in addition to its use as a receptacle of the Torah scrolls. The opening of the Ark for taking out and returning the Torah scrolls on the occasion for public reading or for reciting special prayers is indeed a solemn occasion. Most *Siddurim* and *Mahzorim* specify when to open the Ark (*petihat ha-Aron*) and when to close the Ark (*segirat ha-Aron*). So significant was this aspect of synagogue prayer that the Synagogue of Würzburg, Germany printed a listing of all the prayers of the Rosh Hashanah and Yom Kippur service that require opening and closing of the Ark. This listing follows:¹⁰²



פתיחת וסגירת הארון הקדש בתפילות ראש השנה ויום הכפורים
בבית הכנסת דקיק בוירצבורג.



Öffnen und Schließen der hl. Lade beim Gottesdienst
am Roschhaschonoh und Jom Kippur
in der Synagoge zu Würzburg



סגירה אחר:	פתחה קודם:	נומער:	יום:
ברכה מחיה המתים להומך המימיו ביום דין אבינו מלכנו	שמנה עשרה	א	א' דראש השנה שחרית
	ובכן נמליכך	ב	
	אבינו מלכנו	ג	
ברכה מחיה המתים תהלתו עומדת לעד לעדי עד ימלך וכל מאמינים שהוא תמים פעלו כמשפחות הארמה ועל הארץ מתחת אין עוד ה' צורי ונאלי וברצון את הפלתינו אמן	שמנה עשרה	א	מוסף
	מלך עליון	ב	
	האוחז ביד מרת משפט	ג	
	עלינו	ד a	
	ואנחנו כרעים	b	
	אוחילה	ה	
	היום האמצנו	ו	
שמע ה' קילי אקרא להומך המימיו ביום דין אבינו מלכנו	שמנה עשרה	א	ב' דראש השנה שחרית
	מלך עליון	ב	
	אבינו מלכנו	ג	
ברכה מחיה המתים וכל מאמינים שהוא תמים פעלו כמשפחות הארמה ועל הארץ מתחת אין עוד ה' צורי ונאלי וברצון את תפלתנו אמן	שמנה עשרה	א	מוסף
	האוחז ביד מרת משפט	ב	
	עלינו	ג a	
	ואנחנו כרעים	b	
	אוחילה	ד	
	היום האמצנו	ה	

סגירה אחר :	פתיחה קודם :	נומער :	יום :
			יום כפור
יעלה	יעלה	א	כל נדרו
אבינו מלכנו	אבינו מלכנו	ב	
שיר הכבוד	שיר הכבוד	ג	
			שחרית
אירות מאפל אמר ויהי nach dem 2.	ברוך הפתח לנו שערי רחמים	א	
יענה ויאמר סלחתי	ברוך שם כבוד מלכותו	ב	
ברכה כחיה המתים	שמנה עשרה	ג	
והיא כבודך	אמרו לאלקים	ד	
והתפארת לחי עולמים	האדרת והאמונה	ה	
להומך תמימיו ביום דין	לאל עורך דין	ו	
לעלת ההמיד (בשבת)	שפט כל הארץ	ז	
שבת אחים גם יחד	(בשבת) שרי קדש	ח	
לכל עונותינו	היום האמצנו	ט	
אבינו מלכנו	אבינו מלכנו	י	
			מוסף
ברכה מחיה המתים	שמנה עשרה	א	
תמים פעלו	האוחז ביד	ב	
כמשפחות האדמה	עלינו	ג a	
ועל הארץ מתחת	ואנחנו כרעים	ד b	
ה' צורו וגואלי	אוחילה	ה	
פזמון ה' שמעה	פזמון ה' שמעה	ו	
והסלח לכל עונותינו	היום האמצנו	ז	
			מנחה
ברכה מחיה המתים	שמנה עשרה	א	
פזמון יי יי	פזמון יי יי	ב	
			נעילה
אבינו מלכנו	שטנה עשרה	א	
שמות	שמות	ב	

FOOTNOTES

1. Ta'an. 2:1; Meg. 3:1.
2. *Mish. Ta'an.* 2:2.
3. *Mish. Ber.* 5:3.
4. Isaac Lipiec, *Sefer Matamim Hehadash*, Warsaw, 1885, reprinted in Israel, 1993, 153:54.
5. Meg. 4:21.
6. Cf. 2 Chron. 35:3.
7. 1 Samuel 3:3.
8. *Hilkhot Sefer Torah*, 10:10.
9. Responsa 965.
10. *Magen Avraham* 147:10.
11. *Orah Hayyim* 154:3; *Rema* 154:6.
12. Rabbi Y.M. Epstein; *Arukh Hashulhan*, 16.
13. Meg. 26b.
14. Meg. 32a.
15. Meg. 26b.
16. Rabbi G. Felder, *Sefer Yesodei Yeshurun*, pt. 2, 1956, p. 144.
17. *Keter Shem Tob*, vol 1, p. 232.
18. *Ibid.* 232:275.
19. Rödelheim, 1868, p. 8.
20. *Siddur Bet Ya'akov*, p. 29.
21. Rabbi A. Katz, *Sefer Leket Hakemah Hehadash*, 46-88, London, 1961, p. 14, in name of *Sefer Orah Ne'eman*.
22. *Orah Hayyim* 132, *Magen Avraham* 6.
23. Kidd. 33b.
24. Yom. 15b.
25. *Perishah* 128:23.
26. *Ibid.*
27. *Vayikra Rabbah* 22:2.
28. Rabbi A. E. Hirshowitz, *Sefer Minhage Yeshurun*, Vilna, 1899, Chap. 138.
29. *Rema* 559:2.
30. *Eikhah Rabbah* 1:1.
31. *Kaf Hahayyim*. 134:12.
32. Ya'akov Gelis, *Minhage Eretz Yisrael*, Mossad Harav Kook, Jerusalem, 1968, 55:2; cf. also *Sha'are Hayyim to Sha'are Ephraim* 10:2.
33. Meg. 32a: s.v. *Gollelo Mibehutz*.
34. R. Ya'akov Emden, *Siddur Bet Yaakov*, p. 82.
35. *Ibid.*, p. 83.
36. *Abudraham*, p. 127; cf. also *Arukh Hashulhan*, 282:1.
37. *Sefer Matamim*, 198:105.
38. *Siddur Avodat Yisrael*, *ibid.*, p. 222.
39. Rabbi A. Landa of Tcechenov, Poland, with notes by Rabbi J. P. Werdiger, *Seder Tefillah - Tzeluta D'Avraham*, vol. 1, Tel-Aviv, Va'ad Lehotza'at Sifrei Admur mi-Tcechenov, 1958-1961, p. 364.
40. Cf. S.P. Gelbard, *Rite and Reason*, vol. 1, Mifal Rashi Publishing, Petach Tikvah, Israel, 1998, p. 129.
41. *Mishnah Berurah* 147:8.
42. Rabbis O. Yosef and Yitzchak Yosef, *Sefer Yalkut Yosef*, vol. 2, 1990, 1:2.

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43. Ket. 5a.
44. *Sefer Yalkut Yosef*, *ibid.*
45. *Hesed Le'alafim*, 135; cf. also *Sefer Hahayyim* 2:12.
46. *Sefer Yisasschar, Dinei Kri'at Sefer Torah*, 2.
47. *Or Zaru'a*, 42:11.
48. Yom. 7:1.
49. *Or Zaru'a*, *ibid.*; cf. also *Arukh Hashulhan* 282:1.
50. *Sha'arei Ephraim*, 10:2.
51. *Revid Hazavah*, 1:7.
52. Cf. *Sefer Yalkut Yosef* 134:13 and footnote 21.
53. *Mishnah Berurah* 147:28.
54. *Kaf Hahayyim* 147:3 in name of *Emet le- Ya'akov*.
55. Rabbi S. Mann, *Sefer Zot Hatorah*, Jerusalem, 1992, p. 113, note 1.
56. Cf. *Rite and Reason*, vol. 1, *ibid.*, p. 127.
57. *Mishnah Berurah* 149:8, in name of the *Levush* and *Sha'arei Ephraim*.
58. *Rema* 149:1.
59. *Levush* 149:1.
60. *Rokeach* 229; cf. also *Derekh Hahayyim*, 192:2.
61. *Kol Bo* 45.
62. *Bi'ur Halakhah* 693:4.
63. *Meg.* 16b.
64. *Kaf Hahayyim*, 693:25.
65. *Yoreh Dei'ah* 242:13.
66. Cf. *Sha'ar Hatziyon*, 146:1.
67. 282:1.
68. The same may apply to saying *Bo'i Veshalom* on Friday evening. Cf. Rabbi O. Yosef, *Yehaveh Da'at*, 3:19.
69. *Sefer Matamim Hehadash* in name of *She'eirut Haberakhah* 79:10.
- 69a. *Sefer Matamim*, *ibid.*, 14:12.
70. B.B. 25b.
71. *Peri Megadim*.
72. *Sefer Maharil*, p. 282; cf. also Rabbi Yitzhak I. Tirnau, *Sefer Haminhagim, Minhag Shel Yom Kippur*, 160.
73. *Sefer Matamim*, *ibid.*, 164:23.
74. *Levush, Orach Hayyim*, 133.
75. Rabbi H. Schachter, *Nefesh Harav*, Jerusalem, 1994, pp. 162, 163.
76. *Sot.* 38b.
77. *Mishnah Berurah* 128:61.
78. *Rema* 131:2.
79. *Sefer Matamim*, *ibid.*, 229:39-40.
80. 131:11.
81. Cf. also *Taz* 131.5.
82. *Rema*, *ibid.*
83. *Minhage Eretz Yisrael*, *ibid.*, 48:3, cf also footnote no. 3.
84. Rabbi S. Gaguine, *Keter Shem Tob*, England, 1934, 78:8.
85. Israel Hayyim Friedman, *Likkutei Mahari'ah*, vol. 3, Marmaros, Sziget, 1911, p. 176.
86. *Rokeach*, chap. 324.
87. I. Elbogen, *Hatefillah Beyisrael, Dvir*, Tel-Aviv, 1972, p. 65.
88. Rabbi Abraham Isaac Sperling, *Ta'amei Haminhagim*, sec. *Likkutim*, 179, in name of the *Levush*.
89. *Sefer Minhagei Yeshurun*, 67:10.
90. *Bet Yosef*, 591.

91. Some remove all the Torah scrolls in the Ark.
92. *Arukh Hashulhan*, 619:6.
93. Cf. *Rashi*, *Shemot* 33:11, s.v. *Veshav El Hamahaneh*.
94. Rabbi Y.D. Singer, *Sefer Ziv Haminhagim*, Givat Shmuel, Israel, 1965, 195:100.
- 94a. Rabbi S. Ganzfried, *Kitzur Shulhan Arukh*, 132:5.
95. *Mishnah Berurah*, 623:7; cf. also *Matteh Ephraim* 623:7.
96. *Elef Hamagen to Matteh Ephraim*, 623.
97. *Sefer Ziv Haminhagim*; *ibid*, 207:129.
98. *Sefer Matamim*, 105:134.
99. *Sefer Ziv Haminhagim*, 245:211.
100. E. Kitov, *Sefer Hatoda'ah*, vol. 1, Machon Lehotza'at Sefarim, Jerusalem, 1958, p. 130.
101. *Sefer Ziv Haminhagim*, *ibid*.
102. This listing was prepared by the late Hazzan Reuben M. Eschwege, Chief Cantor of Würzburg. The writer of this article is indebted to Mr. Henry Eschwege, a son of Hazzan Eschwege, for making this listing available.

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MAY A PHYSICALLY HANDICAPPED PERSON SERVE AS SHELI'AH TZIBBUR

by Dov Aaron Brisman

In the *halakhah* there are various criteria for a *Ba'al Tefillah*. These criteria may be defined in two categories: credentials and demeanor. Credentials entail the qualifications and competence of the *hazzan*. Personal scholarship,¹ piety,² knowledge of liturgy,³ and voice⁴ are among the significant factors which determine credentials. According to the Talmud,⁵ the candidate should also be an impoverished person with a family, so that he approach the Almighty with a broken heart when he prays on behalf of the community. Furthermore, the *Sheli'ah Tzibbur* should also be accepted by the majority of the community.⁶ Demeanor includes propriety at the *amud*,⁷ proper attire,⁸ and remaining at the *amud* at all times.

The above criteria are basically discussed in the Talmud and *Poskim*. In this essay, we shall focus upon an issue which is not so explicit. The material presented here is based upon a *halakhic* correspondence between the author and Harav Haga'on Rav Yitzchok Isaac Liebes.⁹

The following *halakhic* inquiry was presented to the author in the summer of 1978. A community had already engaged a qualified candidate as *hazzan* for Rosh Hashanah and Yom Kippur. Unfortunately, shortly thereafter, the gentleman was involved in a terrible car accident which left him permanently paralyzed and confined to a wheelchair. This handicap notwithstanding, the *hazzan* wanted to serve for the *Yamim Nora'im* since his voice and knowledge were still intact. Although the community also wanted to employ him, they faced a dilemma. Is it *halakhically* proper to engage a handicapped person as *hazzan* for *Yamim Nora'im*, especially when he will lead the services from a wheelchair? If it is not permissible, is there room for a dispensation (*heter*) if the community faces a great expense in order to provide monetary compensation for him while simultaneously engaging an alternate *hazzan*?

Prayer was instituted in place of the *korbanot*¹⁰ (sacrifices) that were offered at the *Bet Hamikdash*. In addition, prayer (*tefillah*) is reminiscent of *korbanot*,¹¹ for both are considered *avodah* (service). Even the "service of the heart",¹² prayer, is tantamount to the service of the *Bet Hamikdash*. The *hazzan* leading the *davening* is like the *Kohen* performing services in the *Bet Hamikdash*.¹³ Therefore, it stands to reason that if the *Kohen* is not permitted to perform his *avodah* (service) in a sitting position,¹⁴

and such service is invalid,¹⁵ so too, the leading of prayer in a sitting position should also be considered invalid.¹⁶

According to the Torah, a *Kohen* with a blemish is not permitted to perform *avodah* in the *Bet Hamikdash*¹⁷. The *Sefer Hahinukh*¹⁸ explains the reason behind this prohibition as follows: Most actions of people become accepted in accordance with the prominence of those that perform the action(s). If a person appears prominent in his appearance and competent in his deeds, than all his actions will find favor by all who observe him. However, if he appears physically different, albeit straight in his ways, his activities will not appeal to the hearts of those that see him. Therefore, it is appropriate that the agent upon whom atonement depends, should be a person of grace, with attractive features, and pleasant in all of his actions. In this way, the minds of men will be attracted to the *Kohen*. This reasoning may also be applied to a *hazzan*.¹⁹ In addition to his skill and knowledge of the liturgy, it is perhaps inappropriate to engage the services of a person who appears physically different and is handicapped. There is basis for concern that his performance will not be attractive to those that are present.

Although the philosophic reasoning of the *Sefer Hahinukh* and its applicability to our issue appear correct, in *halakhic* analysis it is not adequate to prove that it is actually forbidden for a handicapped person to lead services. We might get such a “feel” for the situation. However, such synthesis between the *Kohen* and *hazzan* does not produce more than mere conjecture and is not explicit enough in its nature to render an absolute *psak* (*halakhic* ruling).

The author²⁰ cites as the source of this issue the *Tur*²¹ who posits that a sightless person may serve as *hazzan*. However, the *Magen Avraham*²² discusses other handicaps. He initially brings the opinion of *Maharshal*²³ that one who is unable to lift his arms may serve as a *hazzan*, because according to the *Zohar*²⁴ *Hashem* desires “broken vessels”, and several prominent *Poskim* are in agreement.²⁵ However, the *Magen Avraham* disagrees, and explains that the *Zohar* is referring to “vessels” which are spiritually “broken”, for they are humble. A physical flaw is tantamount to a blemish and is unacceptable. In addition, the Scripture states²⁶ “sacrifice it to your governor, will he accept you or favor you?!” In other words, it is highly inappropriate to offer to *Hashem* that which is not acceptable to a human leader.

Although the *Magen Avraham* posits that a person who cannot lift his arms is unfit to be *hazzan*, he does not dispute the *Shulhan Arukh's* ruling that a sightless person may lead the services. What is the difference between these two handicaps? The author posed this question,²⁷ and later found it discussed in *Teshuvot Binyan Tziyyon*.²⁸ Both the author's answer to this question as well as the *Binyan Tziyyon's* answer shall be presented here.

Based upon a *halakhic* distinction formulated by *Mahari Bruna*,²⁹ the author suggested the following solution. *Mahari Bruna* opines that one

who is blemished may not be engaged as a permanent or steady *hazzan*; he is, however, permitted to serve as an occasional *hazzan*. Therefore, it is possible to reconcile the rulings of the *Shulhan Arukh* and *Magen Avraham* in a very simple manner. The *Magen Avraham* discusses employment of a steady *hazzan*. For this reason, he rules that a blemished or handicapped person may not be hired for the position of *hazzan*. On the other hand, the *Shulhan Arukh* is dealing with a situation where a sightless person is being asked to lead services for one *davening*, and is not being engaged as a steady *hazzan*. This is permissible even according to the *Magen Avraham*.

The *Binyan Tziyyon* distinguishes between the nature of the handicaps. A handicap which is very apparent and immediately noticed is considered degrading to the public. One who possesses such a handicap should not lead services. However, the case of the *Magen Avraham* deals with a person who cannot lift his arms, which is not such a noticeable defect and is not degrading to the public. Nevertheless, the *Poskim* debate the issue of an unnoticed handicap because perhaps it is not respectful towards *Hashem* that a blemished person lead the services.

According to the *Binyan Tziyyon*, if a person's blemish is noticeable, he should not lead the services even occasionally. However, if the blemish is not so discernible the debate among the *Poskim* applies to both an employed *hazzan* as well as an occasional *hazzan*. On the other hand, according to the author, the nature of the handicap is not crucial, for any handicap is included. Therefore, if the *hazzan* has any handicap, he should not be employed, but may lead services upon occasion. However, even according to the author, if the *hazzan* has a very discernible blemish which can distract people, he should not lead services even occasionally. This would produce a lack of *kavod hatzibbur* (honor of community). The basis for this point is the case of *pohe'ah* (a person with ripped garments)³⁰ who may not lead services even temporarily. *Rashi*³¹ cites the reason as the lack of *kavod hatzibbur*.³¹ It is disgraceful and distasteful for a person with a totally unbecoming appearance to stand before the *tzibbur* as their agent or *sheli'ah* (representative). So, too, might be said of a person with a highly visible handicap that may well distract people. If one would permit a sightless person to occasionally lead services, as the author opines, this is only because his handicap is not so highly profiled when he stands before the *amud* leading the services. Furthermore, a *hazzan* who is engaged for the High Holy Days cannot be considered as one who leads services only occasionally, for he has been employed to lead the prime services of the year. This is most certainly a highly sanctified position.

According to the above discussion, it is apparent that both according to the *Binyan Tziyyon* and the author that the *hazzan* who was paralyzed and confined to a wheelchair should not lead the services on the High Holy Days. First, *hazzanut* of the High Holy Days is a paid position and not an occasional or casual honor. Second, the physical handicap is very

discernible and is not *kavod hatzibbur*.

The *Matteh Ephraim*³² rules that a sightless person may be engaged as a *hazzan* when there is no other available candidate. In *Magen Ha'elef*³³ it is clarified that the *halakkah* stating that a blind person is not preferred (*lekhatilah*) for the High Holy Days, but is permitted post de facto (*bedi'aved*) also applies to other handicaps. However, this has no bearing on our case. The dispensation to engage a blind person does not apply to any other handicap. This dispensation emanates from the responsa *She'elat Ya'avetz*³⁴ that explains that the concern with the sightless person is based on the principle that "words of Scripture should not be recited by heart."³⁵ If the situation is desperate, for there is no other qualified person, then the principle of *et la'asot*³⁶ activates, and the words of Scripture may be uttered by heart. Obviously this principle does not apply to other handicaps.

The *Magen Ha'elef* is not discussing the employment of a *hazzan*. Rather, his ruling refers to a situation when the sightless or (otherwise) handicapped person is a member of the community and is available to lead services on the High Holy Days. In a post de facto situation he is permitted to lead services.

Another issue relevant to our case is whether a *hazzan* must stand while leading services. It appears from the major *Poskim*³⁷ that the *hazzan* should stand and is not permitted to sit. Although the author had once heard from a reliable source that a *Rav*³⁸ who was a renowned *talmid hakham*, permitted an elderly man to serve as *hazzan* while he was in a sitting position, that was a unique situation. First, the elderly gentleman was not an employed *hazzan*, he was rather a member of the synagogue. Furthermore, virtually the entire congregation were elderly and infirmed people who could not stand. Hence, there was no lack of *kavod hatzibbur*.

Both *Rav Liebes* and the author conclude that the handicapped gentleman should not be engaged by the congregation even if they were obligated to generously compensate him.

It is the author's fervent prayer that he never hear such tragedies. The "Healer of all flesh" should heal all of the afflicted speedily in our times, *Amen!*

FOOTNOTES

1. Taanit 16a; see also *Rema Orah Hayyim*, chap. 581, par. 1.
2. Ibid.
3. Ibid.
4. Ibid; see also *Shulhan Arukh O.H.*, chap. 53, par. 4.
5. Ibid.
6. Ibid; for more details see *Rema* #1.
7. *Shulhan Arukh O.H.* *ibid*, par. 11.
8. *Megillah* 24b.

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9. Rabbi Liebes' response is published in *Sha'alot U'Teshuvot Beit Avi*, vol. III, chap. 28. The author's response is unpublished. Rabbi Liebes was *rav* of Grodok (Poland) before holocaust, and currently serves as *Av-Beit-Din* of Rabbinical Alliance of America (Igud Harabbanim).
10. See *Berakhot* 26b.
11. *Sifri, Devarim* 11, 13.
12. *Ibid.*
13. *Shu't Beit Avi* (#9) extrapolates this position based upon several parallels between *halakhot* of *Kohen's* service and *halakhot* of prayer.
14. *Shu't Beit Avi*, *ibid.*
15. *Mishnah Zevahim*, chap. II, Mishnah I.
16. *Shu't Beit Avi*, *ibid.*
17. *Vayikra* 21, 16-24.
18. *Mitzvah* 275.
19. *Shu't Beit Avi*, *ibid.*
20. Unpublished response.
21. O.H. chap. 53.
22. *Ibid.*, footnote 8.
23. *Yam Shel Shlomo Hulin* chap. I.
24. *Parashat Emor*.
25. Bach, *Ateret Zekenim* in name of *Levush*.
26. *Malachi* 1, 8.
27. See #20.
28. Vol. I, chap. 5. Authored by Rav Ya'akov Ettlinger, also known for *Arukh la-Ner* commentary on several tractates of Talmud.
29. Quoted in #28.
30. *Megillah* 24b, see #8.
31. *Ibid.*
32. Chap. 581, par. 26.
33. *Ibid.*
34. Vol. I, chap. 75.
35. *Mishnah Berakhot*, chap. IX.
36. *Psalms* 119, 126. In order to preserve Torah the Sages were empowered to clarify situations where that which appears to be forbidden is actually permissible.
37. *Shulhan Arukh O.H.* chap. 93; *Shu't Emunat Shmuel*, chap. 16; *Noda Biyehudah I, O.H.* chap. I, etc.
38. See #20, *Shu't Beit Avi* also mentions that such an incident was known to him.

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**LOUIS LEWANDOWSKI'S FIVE FESTIVAL
PRELUDES OP.37 FOR ORGAN**

**COMPOSITIONS IN THE FIELD OF TENSION
BETWEEN JEWISH AND CHRISTIAN TRADITION**

PART II

by Tina Frühauf

Translated from the German

by Harvey Spitzer

Halakhah does not permit any musical instruments in the divine service on Sabbath and holidays (cf. Orah Hayyim 338, 339; cf. also Rabbi David Zevi Hoffman, Melamed Leho'il, No. 16). The late Chief Sephardic Rabbi of Israel, Rabbi Ben-Zion Meir Hay Uzziel is reputed for saying: "This practice is utterly foreign to our religion, and it is both an obligation and mitzvah to eliminate it from the House of the Lord" (Talpioth, vol. III, pamphlets 3 and 4). Any contrary views to the above decision does not reflect the opinion of the editor, the Cantorial Council of America or the Philip and Sarah Belz School of Jewish Music.

**Traditional Synagogue Melodies in the 19th Century
Basis for the Five Festival Preludes**

It was not only the introduction of the organ into the synagogue that represented a fundamental change in the musical formation of the Jewish service in the nineteenth century. The reform of synagogue melodies also played a significant part in this development. The reform had two tasks: "First, it had to draw closer to the essence of synagogue melodies, examine the content, the intrinsic value and the inner sound effect of the divine service and ensure the elimination of everything that seemed to be unusable [... and] secondly, however, it had to consider the outer form as well and arrange the appropriate execution of the melodies and clothe the synagogue chant in dignified dress."⁷⁹ One of the first communities to re-shape synagogue singing according to these principles was the Jewish community in Munich. The song book of 1839, which originated with the cooperation of Rabbi Maier Kohn, is considered to be the first modern liturgical work which gave the old, traditional melodies a modern form and treated them according to the laws of musical art.⁸⁰ This meant, in the final analysis, that the orally transmitted tunes included among these "complete melodies which were passed down to the prayer leader of the nineteenth century as traditional"⁸¹, were for the first time put into musical notation and thus fit

Louis Lewandowski's Five Festival Preludes OP.37 For Organ

into the non-existing models, with rhythm bars and meter. Over all, one may not speak of a single, continuous melodic tradition going back many centuries. Here it is necessary to make a more subtle distinction. First, one must distinguish between "late traditional tunes (originating between 1750 and 1800)"⁸², which show only few traces of older melodies and thus can only be assumed to contain older thematic fragments and secondly, between "actual traditional songs"⁸³ which, as can be shown, belong to an earlier form of composition and style. However, we must bear in mind that the sources for the origin of synagogue melodies and recitatives have been lost in the course of centuries and today can be located in part only with difficulty or not at all.⁸⁴ In general, "a certain confusion with regard to Ashkenazic, as opposed to oriental or Sephardic, synagogue melodies is noticeable as a result of the influence of European music."⁸⁵ These influences on synagogue tunes in the nineteenth century, disregarding the written cantillation as well as the singing of psalms, are presented in the following table by Eric Werner which summarizes the characteristic elements of synagogue melodies.⁸⁶

Stylistic feature	A. Older German Folk song	B. West Jewish	C. East Jewish
(1) Tonality	Major, nat. minor with Dorian and Phrygian elements	Major, nat. minor with Dorian and Phrygian elements	Nat. minor, "oriental Phrygian", gypsy scale
(2) Metric melodic	Predominant since 14 th century	Well developed with exception of cantillation & psalmody	Little emphasized with exception of Hassidic elements
(3) Melismatic	In regression since 15 th century		Normal style, highly developed
(4) Tone-word connection	Close for the most part	In general meaningful but not without false accents and phrasing	Not close; repeated false accents and phrasing
(5) Existence of leitmotif (87)	Recognizable in only a few "tunes"	Highly developed	Little developed
(6) Inherently harmonic (88)	Highly developed until 1700, then in regression	Stagnant since 1700	Undeveloped; for the most part only a drone bass (89)
(7) Characteristic main forms	Song form and ballad	1. Ornamental psalmody 2. Oratorical recitatives	Strongly melismatic, operatic "arioso"
(8) Improvisation	Mainly in the ballad	Strictly tied to traditional modes, otherwise little developed	Highly developed but slightly connected

(9) Melodic main types	Triad and tetrachord with clear cadences	tetrachord and triad melodic with protracted cadences	Triad melodic with perihelitic sequences (90)
(10) "concertante" elements	Rare	Regressive since about 1880; previously significant	The general and prevailing practice
(11) Preferred register		Male, full baritone	Coloratura tenor nasal falsetto
(12) Preferred medium of performance	Soloist or choir (with or without soloists)	Soloist; later with choir	Solo tenor, occasionally with men's choir

Owing to their wide, regional dissemination and exemplary features, the Munich synagogue melodies, which display a considerable part of the above-mentioned characteristics, eventually became the precursor of the work "... which the modern synagogue composition has splendidly inaugurated, (namely) Sulzer's *Schir Zion*."⁹¹

Many communities followed the example of the Munich congregation and that of the Viennese cantor, Salomon Sulzer. Louis Lewandowski, too, had "at his disposal valuable support above all from accurate records of the traditional intonation of the prayer leader. However, he was also helped to further development⁹² through the Braunschweiger Melodies⁹³, which were "the first congregational songs composed through the creation of a large number of easily performable one and two-part pieces."⁹⁴ The 1876 collection *Toda W'simrah*, containing synagogue melodies for nearly every occasion in the Jewish liturgy, the second volume of which appeared in 1883, is set for many-voiced choir, cantor solo and organ (*ad libidum*). This collection, like *Kol Rinnah U'T'fillah*, is a product of the "reform of synagogue music". Lewandowski's forward to *Toda W'simrah* also documents this fact in that he writes that "the new prayer book, the changed prayer form, the larger choral masses and the introduction of the organ [...] have brought about the reform of many choirs."⁹⁵

Along with the introduction of the organ into the synagogue service, Lewandowski also justifies the fact that he arranged traditional melodies and that not only new compositions are to be found among his works, by asserting that "in order to soften the strange effect (it seemed) that melodies familiar to the congregation should be brought over into the new cult."⁹⁶

Both these collections of synagogue melodies are of great significance insofar as they stand in special relation to the *Five Festival Preludes*. That is to say, the five preludes are not only devoted to the various

Louis Lewandowski's *Five Festival Preludes OP.37* For Organ

Jewish festival services: the New Year (*Rosh Hashanah*), the Day of Atonement (*Yom Kippur*), Tabernacles (*Sukkot*), Passover (*Pesah*) and the Festival of Weeks (*Shavuot*) respectively.⁹⁷ Rather, they contain traditional synagogue melodies familiar to Lewandowski which he noted down, and those which are intended for the respective festival, as will be shown later, have in some cases a specific function with regard to the festivals. Thus we find in the first Prelude the *Barekhu*-summons of the New Year festival, in the second, the *Kol Nidre* melody; Prelude No. 3 is based thematically on the *Hallel* melody, Prelude No. 4 takes up the *Addir hu* and the last Prelude treats the *Akdamut* melody.⁹⁸ These traditional synagogue tunes, quoted either completely or only in their beginning and in some cases, too, even in a more varied form, serve as the basis for the *Five Festival Preludes*.

In the following analysis, each melody contained and arranged in the Preludes is presented and its significance within the Jewish liturgy, its derivation and its specific musical elements are depicted and elucidated. One should also examine to what extent these melodies are products of the “combining technique through which the holiday prayers and their musical tunes were fused into an inseparable unity [...] and from which familiar leitmotifs then gradually emerged more impressively”⁹⁹ Louis Lewandowski’s collection of synagogue melodies, *Kol Rinna U’T’fillah* and *Toda W’simrah* form the basis of the material to be examined here, as they represent on one hand the thematic sources from which Lewandowski must have derived the *Five Festival Preludes*, and on the other hand, because they are exemplary of the synagogue tunes of the nineteenth century. Since, however, Lewandowski has treated the one and same melody several times, the arrangements show minor differences from each other referring to the composition which is most similar to the theme of the respective Prelude. Only the voice carrying the melody is quoted and this applies in particular to the compositions of four voices with organ accompaniment from *Toda W’simrah*.

*Barekhu*¹⁰⁰

On weekdays, Sabbaths and holidays, including the Jewish New Year, the main section of the morning and evening services is introduced by the prayer leader’s summons to prayer. Facing the ark containing the Torah, he sings the *Barekhu* call to prayer while bowing before God. At the same time, the worshipers softly chant a hymn omitted by non-Orthodox congregations.¹⁰¹ When the prayer leader finishes his part, all those present answer his call with: “Blessed is *ha-Shem*, the blessed One for all eternity.” The word *barekhu*, “Bless (Him)” instead, for example, of “Let us bless”, gives the impression that the prayer leader is separating himself from the congregation, although in principle, no one may exalt himself above the congregation and this only proves that “this form of summons is so old that

the rabbis retained it and explain that if he chants the response together with the worshipers, the prayer leader is considered part of the congregation: *Blessed be He* by all of us collectively."¹⁰²

By itself, the text of this call to prayer and its liturgical function as a little doxology of the Jewish liturgy show clear parallels to the doxology of the Catholic Church. As a discussion of the liturgical-theological parallelism is beyond the scope of this work, one may consult other works in the continuing literature which treat the composition of the *Barekhu* in greater depth.¹⁰³ Countless musical settings for the *Barekhu* are found in the collections of synagogue melodies by Lewandowski and other Jewish composers. A definite melody for the call to prayer is intended for every occasion, that is to say, a holiday and its differing prayer times. Lewandowski integrated the *Borekhu* from the *Maariv l'Rosch haschana u'l' Jom kippur*¹⁰⁴ into the first Prelude which he sketched.

The image shows a musical score for two staves. The top staff is a vocal line in treble clef, starting with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The lyrics are: "Bor - chu ess a - do - noj han' - wo - roch". The bottom staff is for the "Chor u Gemeinde" and has the lyrics: "Bo - ruch a - do - noj ha - m' - wo-roch, l'o - lom wo - ed".

Ex. 2 (*Toda W'simrah*, No. 75, Measures 7-18)

This *Barekhu* melody belongs to the group of so-called *Mi-Sinai* tunes¹⁰⁵, which are "mainly solemnly sung to certain texts on the High Holy Days (and hence on the solemn festivals)"¹⁰⁶ and are "designated either as an introduction to the prayer or as the main section of the prayers".¹⁰⁷ As their diffusion is limited to the Ashkenazic tradition, synagogue melodies of this type are unknown in the song tradition of the Oriental synagogues and in the Sephardic liturgy.¹⁰⁸ The *Mi-Sinai* tunes originated in the Rhineland, where they emerged during and after the Crusades, i.e. between the eleventh and fourteenth centuries. Social and political oppression in the form of massacres and torture of the Jews increased at that time and ultimately led to banishment and flight to Poland and Russia, where more favorable living conditions then prevailed. The experience of atrocities on the one hand and the belief in the Messiah on the other are reflected in the *Mi-Sinai* tunes. Both lamentations, songs which are today for the most part forgotten, as well as hymns to the Great, Omnipotent God were sung. Stylistically, the songs

are characterized by a single major or minor tonality, in some cases with small deviations, and by tonal modes representative of church music and based frequently on the Mixolydian and Dorian scales and less often on the Phrygian scale. Older *Mi-Sinai* tunes also contain a major-minor combination, similar to old German folk songs. The melodic formation of the *Mi-Sinai* melodies is primarily tetrachordal, with a few songs consisting of three tones. Rhythm and melisma as well as word-tone ratio are developed very differently in the *Mi-Sinai* melodies and cannot be generalized. In fact, many songs containing free recitative may be found with embellished melismata. The synagogue composers of the nineteenth century, including Lewandowski, "destroyed" these specific elements: "Most transcriptions of the nineteenth century used such fixed time signatures, but in doing so forced the tunes into a procrustean bed that distorts them badly [...]"¹⁰⁹.

The conclusion which Idelsohn reached in his essay regarding the *Barekhu* melodies, namely that "the *Mi-Sinai* tunes may be a product of Oriental Jewish and Germanic tonal elements [...] influenced by the prevailing musical style of the early Middle Ages in Germany",¹¹⁰ is confirmed by Hans Samuel.

"(The melodies of the eastern lands) are perhaps remnants of a religious dance which, in the Orient, was connected to prayer. An older tune for the *Barekhu* of that sort describes a gradually ascending curve; starting from a descending third (interval) which represents a symbol of closeness and yearning for God and which will also re-appear in the *Musaf kedushah* and in the *Avodah*. The melody ascends by degrees over terraced, consecutive, short, marked passages, rising to the highest heights. It shows original development in that this interval of a third serves as a basis for a leitmotif connecting religious fervor with raised pitch. There is a series of variations on this melody, which was noted down by Lewandowski and with which he was especially familiar. On closer inspection, the melody has grown out of traditional sources, begins in keys which, in the old melodies, lie in the more middle registers and takes a robust short-cut to the final cadence; in that way, it forms an erratic interval-scale from the base key to that of the corresponding octave."¹¹¹

Idelsohn's statement also finds direct confirmation when one compares *Barekhu* with the medieval hymn *Iste confessor*, which is devoted to the vespers on the memorial day of a bishop and attributed¹¹² to Paulus Diaconus.¹¹³

Hymnus.

In Duplicibus Minoribus.

VIII

- ste Confēs-sor Dómi-ni sacrá-tus, Festa plebs cu-

jus cé-lebrat per or-bem, Hó-di-e læ-tus mé-ru-it se-cré-
St non est dies obtus : Hac di-e læ-tus mé-ru-it su-pré-

ta Scán-de-re cæ-li.
mos Lau-dís ho-nó-res.

Ex. 3 (Antiphonale Monasticum, p. 65)

Regarding the melodic development, the beginning motif of the hymn is identical to the beginning motif of the *Barekhu*. The setting to music of the *Domini sacratus* is also comparable, although here the melodies already differ in some places. The great third at the “*Domini*” is a great second at the corresponding place *es adonoi*. The fact that a non-Jewish melody is comparable to the *Barekhu* should not seem strange, for researchers claim that many folk songs and Catholic liturgical melodies “(played) such a significant role within synagogue melodies, as the prayer leaders themselves were inspired by an irresistible urge for the most part and at all times to sing melodies which belonged outside the prayer service.”¹¹⁴ Moreover, the influence of Catholic songs on synagogue music is substantiated in “the gradual perfection of musical art emanating from the Catholic Church.”¹¹⁵ The fact that *Barekhu* could just as well have served as a musical model for *Iste confessor* based on the common religious roots of Jews and Christians shows the dubiousness of this thesis. In the course of time, *Barekhu* has become a musical feature of the New Year liturgy and belongs to the group of “sectional motifs”¹¹⁶, one of the categories developed by Eric Werner in which melodies are assigned their specific liturgical significance within a certain prayer time of a festival.

*Kol Nidre*¹¹⁷

In the pre-evening service for the Day of Atonement, Yom Kippur, the Holy Ark is opened, the Torah scrolls are raised and carried by delegated members of the congregation. Once they have taken their place beside the cantor while holding the Torah scrolls "in order to express the idea that the prayer leader, who begins to implore God's mercy for the congregation, has their moral support"¹¹⁸, the prayer leader starts chanting the *Kol nidre* prayer, which is composed in Aramaic,¹¹⁹ and repeats it twice more. "In the *Kol nidre* petition there is a declaration which nullifies future vows, and according to many authorities, also a repeal of past vows... which one might have made during the course of the previous year, but which he had forgotten."¹²⁰ Exactly when the *Kol nidre* text and melody emerged is not precisely known. Conclusions regarding its origin reflect the memorable history and fate of the Jews of the West. There are, however, valid reasons for assuming that the *Kol nidre* prayer was first set to music in the fourteenth or fifteenth century in Spain during the time of the Marranos (1391-1498)¹²¹. Under the threat of the Inquisition, the Jews were forced to convert to Christianity but had the courage to gather in a secret place once a year on the Day of Atonement to recite *Kol nidre* three times in order to ask indulgence for all vows which were made to God but not kept. The text itself, however, is much older and can be traced back to the early Gaonic period (seventh to eleventh centuries). Formally speaking, the *Kol nidre* text and melody, which are substantially different from today's version (lacking a preamble and triple repetition and thus apparently having another, presumably secular function), were established by Rabbi Yehudai Gaon in the synagogue of the Babylonian city of Sura around 740 C.E. The Ashkenazic Jews accepted only the changes made by Jacob Meir Tam (c. 1100), who revised the text to such an extent, though without changing the entire wording consistently, that the "declaration of voidness" referred from then on to the future instead of the past. The custom of reciting *Kol nidre* exclusively on Yom Kippur evening was introduced in the thirteenth century by Rabbi Meir of Rothenburg (1215-1293) whereby its liturgical and hence also musical development was set in motion.

In the nineteenth century, the *Kol nidre* text became a controversial issue within German Reform Judaism sparked by the decision of the first German rabbinic conference in Brunswick in 1844, when it was agreed to do away with *Kol nidre*, as it was not essentially important and in order to allay anti-Semitic suspicions. As an alternative, Psalm 130 was used in its place or new poetic texts were composed. For the sake of tradition, these new texts contained key words and specific phrases which, however, omitted the disputed cancellation of vows. The first authentic




evidence of a *Kol nidre* melody originated with Rabbi Mordechai Jaffe of Prague (1530-1612) who, dissatisfied with the different textual variants of the *Kol nidre* melody commonly in use in his time, created a new version based on a "correct" text of the traditional melody, as he describes in his work the *Levush*, Prague (1622-24). The first record of the *Kol nidre* melody, as it is still known today, has been in existence since 1765 in the collection of synagogue melodies compiled by the Berlin cantor Aaron Beer.¹²² His version contains essential elements of the tune, which until today have been copied and respectively varied by numerous cantors, including Louis Lewandowski, whose version became the standard of the German synagogue melodies. It is this *Kol nidre* melody, arranged for the Munich Jewish community, which is the basis for the Second Prelude.

Kol nid - re be - ne jis - ro - el a -
 - scher he - mo no - d' - rim l' - cho o - wi - nu, be -
 noss om e - ne - hen e - le - cho, ha -
 josch wi ba - scho - ma - jim lo - schuw e -
 le - cho be - chol Iwo -
 wom u - w' - chol naf - schom Mi - joni kip -
 pu - rim sch, ad jom kip - pu - rim hat -
 - bo o - le - nu

Ex. 4 (*Toda W'simrah*, No. 69. P. 3-33)¹²³

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This excerpt from *Kol nidre* is divided into several segments or main themes (motifs) which, separately considered, make clear the relationships to other *Mi-Sinai* tunes. These melodies were likewise sung on Yom Kippur, thereby allowing us to assign *Kol nidre* to the *Mi-Sinai* tunes. The following table shows these relationships.

Measures	Mi-Sinai songs, Prayers for Yom Kippur	Cantellation
3-8/ 19-23	Opening motif of the <i>Hameleah</i> for the High Holidays	
9-10/ 24-25	Motifs of the various prayers for the High Holidays (124)	
11-14	<i>Berosh hashana</i> ("mi voraash") (125) <i>W'nishlach</i> ("bishgagq") (126) and <i>Alelu</i>	Motif <i>darga tebir</i> (Prophets)  Ex. 5 (Idelsohn, <i>The Kol Nidre Tune</i> , p. 509, No. 5)
15-16/ 17-18	<i>Berosh hashana</i> ("uvyom tzom kippur"), (127) <i>Ki keshimcho</i> (yesodo meofor") (128)	<i>Darga Tebir</i> motif (Esther)  Ex. 6 (Idelsohn, <i>The Kol Nidre Tune</i> , p. 509, No. 5)
26/27	<i>Avodah</i> and <i>Alelu</i>	<u>Etnachta</u> motif (Prophets)  Ex. 7 (Idelsohn, <i>The Kol Nidre Tune</i> , p. 509, No. 5)

In the rather artistically motivated collection of older synagogue melodies, especially those of Sulzer and Lewandowski, which revealed the structural forcefulness of the "wandering motifs", many more other newly added motifs can be found showing relationships to additional liturgical melodies. The repetition of such motifs is said to express "the twin ideas of fear of God and of man's mortality, in contrast to God's transcendent power".¹²⁵

Perhaps because of the complex and impressive nature of its motif, the *Kol nidre* melody also became one of the most well-known melodies outside the synagogue. Its importance is substantiated by numerous arrangements including the quotation of the melody in the opening measures of Beethoven's String Quartet in C# minor, Op. 131

Wjisch

m' - re - cho.

The image shows four staves of musical notation in G major, 4/4 time. The first staff is labeled 'Wjisch' and contains a melodic line with a fermata over the final measure. The second and third staves continue the melody. The fourth staff is labeled 'm' - re - cho.' and shows a similar melodic line.

Ex. 9 (*Todah W'simrah*, No. 66, Measures 4-20)

In addition to the petitionary prayers for dew and rain recited on Passover and on the Eighth Day of Assembly respectively, in particular the melody of the *piyyut Tal* and also the *Tal-* and *Geshem-Kaddish* which revert to the opening motif of *Hodu*, the tonal arrangement as major-minor likewise points to an older *Mi-Sinai* tune.¹⁴¹ Since a characteristic of *Mi-Sinai* melodies is the parallelism to non-Jewish tunes, we refer the reader to Aron Friedmann, who points out the similarity between *Hodu* and *Lobe Sion deinen Herrn* from Bäumker's Song Book.¹⁴² Wilhem Bäumker comments on this church song in these words: "The melody has a few similarities to the seventh measure of the sequence beginning "... Sumunt etc."¹⁴³.

Quantum isti, tantum il-le : Nec sumptus consúmi-tur. Sumunt

bo-ni, sumunt ma- li : Sorte tamen inaequá-li, Vi-tae vel

The image shows two staves of musical notation in G major, 4/4 time. The notes are represented by small squares. The first staff is followed by the Latin text 'Quantum isti, tantum il-le : Nec sumptus consúmi-tur. Sumunt'. The second staff is followed by the Latin text 'bo-ni, sumunt ma- li : Sorte tamen inaequá-li, Vi-tae vel'.

intér-i-tus. Mors est ma-lis, vi-ta bo- nis : Vi-de pa-ris sum-
 pti- ó-nis Quam sit dispar éx-i-tus.

Ex. 10 (*Liber usualis*, P. 947-48)

The section excerpted from the Corpus Christi sequence *Lauda Sion* by Thomas Aquinas, the melody of which dates from the twelfth century, not only shows similarities with regard to its melodic development, but is congruent to the church song and thus also to the *Hodu*. Assigned by research to the *Mi-Sinai* tunes,¹⁴⁴ the *Hodu* melody, as a product of the matching of non-Jewish melodies, is to be compared to the section quoted above from the Corpus Christi rather than to the *Lobe Sion deinen Herrn*, since the latter, in contrast to Bäumker's church song, definitely came into being before the *Hodu*.

Like that of the *Barekhu* call to prayer and also of *Kol Nidre*, the *Hodu* melody has, in the course of time, become a musical characteristic of the liturgy in that its "dance-like and processional-like"¹⁴⁵ melody is especially suited to the *Sukkot* festival atmosphere. If the *Hodu* melody serves as a "musical agreement" with *Sukkot*, then, in this sense, it may be classified in Eric Werner's categories, as one of the "seasonal motifs",¹⁴⁶ a group of songs which serve as "the musical heralds of specific holidays"¹⁴⁷.

Addir Hu

After the four cups of wine have been drunk and the concluding song of the official part of the *Seder* ceremony has ended on the first night of Passover, the participants sing the *Adir hu*, a hymn to the Almighty God, associated with the rebuilding of the Temple. Its text has a simple form; each sentence begins with an expression which characterizes one of God's attributes and is successively arranged in alphabetic order. Each designation for God follows a kind of refrain. This reads in Gottfried Selig's Jewish-German version: *Allmächtiger Gott, (Barmherziger Gott,...) nun bau deinen Tempel schira*, also *schier*, und also *bald*, in *unsren Tagen schira*, *jau schira*. *Nun bau, nun bau, nun bau, nun bau, nun bau, nun bau deinen Tempel schira*.¹⁴⁸ These words express the wish that Passover, the Festival

of Freedom, may hasten the rebuilding of the Temple in Jerusalem, as a symbol of the national and religious rebirth of Judaism. *Adir hu* belongs to one of the hymns which were added to the Passover *Haggadah* in the Middle Ages. Its text is apparently much older.

Not only *Adir hu*, but all *Seder* melodies are distinguished by an obvious similarity with regard to structure, tonality or thematic material to other Jewish and, in some cases, non-Jewish melodies which are not part of the Passover liturgy. This allows us to make more concrete assertions concerning the origin of particular songs.¹⁴⁹ Another feature of the "Haggadah Songs" are the numerous variants of a respective melody which have been formed through ornaments, changes in tempo, shifts in rhythm and through the manner of their execution.¹⁵⁰ Regarding *Adir hu*, this characteristic is documented through the publication of its various melodies, the first in the *Haggadah* of Johann Stephanus Rittangel from Königsberg (1644) and the melody published in the *Haggadah* of Friedrich Albert Christian (1677) as well as the publication by Gottfried Selig in the periodical *Der Jude* (1769) followed by over one hundred different musical compositions¹⁵¹.

In this respect, the *Adir hu* melody, which forms the basis of Lewandowski's fourth Prelude, has a special position in that its melody, like that of *Hodu*, has become a specific musical motif of a festival, in this case for Passover, and is thus likewise sung to other texts, such as *Mi khamokha l'Pesah*¹⁵² quoted below.

Vorbeter
dol.

Mal' chuss - cho ro - u wo - - -
ne 'cho, bo - ke - a jom
lif - ne - mo - schen, se - e - li
o - - nu w - om - ru:

Ex. 11 (*Toda W'simrah*, No. 7, Measures 13-24)

The melody quoted here stems almost entirely from the German tradition and resembles in many respects the German tune of the *Birkat ha-mazon*, which emerged in the Rhineland and in the South German region between 1780 and 1830.¹⁵³ Eric Werner's comparison between *Adir hu* and the *Birkat ha-mazon* as well as his chronological classification of the *Seder* songs connected to it are thus supported if one proceeds from Aron Friedmann's assumption that a melody similar to *Adir hu* can be found in Bäumker's Song Book.¹⁵⁴



Ex. 12 (*Das katholische deutsche Kirchenlied I, S. 255-56, Nr, 12*)

Wilhelm Bäumker mentions *Ein New Gesangbüchlin Geystlicher Lieder* (1537) by the Dominican Michael Vehe¹⁵⁵ as the earliest source for this church song. Nevertheless, whether and which song was assimilated, the *Adir hu* can be classified, on account of its very late origin in comparison with other synagogue tunes, within the group of “late traditional melodies”¹⁵⁶ since, according to Friedmann, “in the modern area (of music...) many melodies also (belong), which are considered to be traditional in the synagogue.”¹⁵⁷

Al Harishonim

Despite its being a component of the fourth Prelude, the beginning of the prayer leader's verse *Al harishonim* is certainly not mentioned by Herbert Fromm. This is part of the blessing after the *Shema*¹⁵⁸ in the *Shaharit* service and, on this basis, must be considered in context with regard to its liturgical function. *Al harishonim* is, as part of the blessing following the *Shema*, a confirmation of the previously recited confession of faith and thus affirms the preceding tenets.¹⁵⁹ The origin of the text lies in the Palestinian liturgy, where the blessing following the *Shema* was intoned by the priests in the Temple.¹⁶⁰

Just as little is known about the earlier musical composition of *Al harishonim* as about the way it developed into the version sung today. The melody of *Al harishonim*, which forms the basis of the fourth Prelude, can

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be traced back to the early seventeenth century. In the years following, the melody was adopted by many cantors and published in newer and newer variants including one which is traceable to that of Aaron Beer from the year 1782. Lewandowski's arrangement is patterned on this model and tradition:

Ex. 13 (*Toda W'simrah*, No. 18, Measures 1-12)

Within the Ashkenazic rite, the insertion of *piyyutim* is customary, and on Passover the singing of the *piyyut Berah dodi* after the verse *Al harishonim* is common.¹⁶³ One of the numerous melodies extant for *Berah dodi* shows a similarity to the present tune for *Al harishonim* although it refers only to the beginning of both melodies.¹⁶⁵ This similarity furnishes proof of the deep appreciation of the transmitter of these melodies with regard to their acceptance by the worshiper and, beyond that, proof of the stability and basic attitude of the "protectors" of the Ashkenazic rite, for both tunes are components of the *Shaharit* for *Shabbat* and festivals and both form part of their climax.¹⁶⁶

A special dedication of the melody to both these festivals is indicated in the designation of the concluding variants in Lewandowski's composition with *l'pessach* and *l'schowuoss*. The relevance of this *Al harishonim* for Passover can alone be confirmed by its combination with the melody of *Adir hu* within the fourth Prelude.

Akdamut

Shavu'ot differs from the other Jewish festivals through the insertion of a song in the Torah reading, which renders this song unique.

After the reading of the first verse of the Torah (Exodus 19:1), the scroll is closed and in the Ashkenazic synagogues¹⁶⁷, the *Akdamut* poem, a *piyyut*, is sung which, in lofty language, praises the Creator, the Torah, and the Jewish People for having accepted it (the Torah).¹⁶⁸ With the *Akdamut*, the congregation asks permission, as it were, to be allowed to begin the Torah reading. As a *piyyut*, *Akdamut* belongs to a typical poetic work of Jewish culture and is "the personal, artistic expression of emotion, a description, entreaty, yearning for God's closeness and a desire for forgiveness or thanks for blessings."¹⁶⁹ The *piyyut* as religious liturgical poetry has its source in the poetry of the Psalms and in the pilgrim songs; it is an expression of personal feeling and, as a rule, is inserted into the prayer text.¹⁷⁰ Only poetry of a hymn-like nature such as songs of praise and thanks are classified in the genre of *piyyutim*, whereby special terms apply to the very different kinds of poetry depending on their outer form, content or liturgical place.¹⁷¹

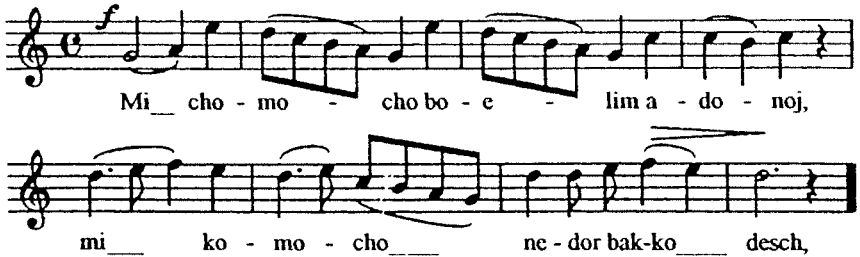
The *Akdamut* poem was composed in the eleventh century by the cantor, Rabbi Meir ben Isaak of Worms (d. 1096).¹⁷² It consists of ninety rhymed verses in Aramaic, of which the first forty-four "(begin) in a sequence of double alphabetical order. The first letter of the remaining verses spell out Meir, son of Rabbi Yitchak, may he grow in Torah learning and in good deeds, *Amen*. Be strong and be of good courage!"¹⁷³ The first part of the *Akdamut* relates the omnipotence of the Creator:

"If the heavens were parchment and all the trees were quills; if all the seas were ink and all the creators were authors, they would still be unable to describe the greatness and majesty of the Creator, He who reigns in Heaven and on Earth. With a single breath, the letter "*hey*", the slightest of all the letters, He created everything (...) Exalted is our God, He is the first and last. Happy are we that He takes pleasure in us and has given us His Torah."¹⁷⁴

This section is followed by a description of the superiority of the Torah and of the reward of the righteous in the hereafter.

Originally, the *Akdamut* melody was composed especially for the *Shavu'ot* festival, but later when this and other *piyyutim* fell into oblivion, their melodies were handed down and sung to other texts. Non-metric texts were preferred such as the *Kiddush*, *Hallel* and *Mi-khamokha*.¹⁷⁵ This is how many melodies of the old *piyyutim* survived and have been preserved, serving today as "musical heralds of a certain festival."¹⁷⁶ Numerous musical compositions of the *Akdamut* have come into being over the centuries. The most common version, the one which Lewandowski also noted down and integrated into the fifth Prelude, can be traced back to

a musical composition of the early nineteenth century by the South German cantor, Moses Levi.¹⁷⁷ As a specific melody for the *Shavu'ot* festival, *Akdamut*, in the version under consideration as *Mi khamoha l'Shavuoth* by Lewandowski, has been underlain with the text of "Who is like unto Thee?".



Ex. 14 (*Toda W'simrah*, No. 8, Measures 1-8)

The closing turn of the Prelude can be found in another of Lewandowski's variants of the *Akdamut*.



Ex. 15 (*Toda W'simrah*, No. 65, Measures 46-48)

The *Akdamut* melody quoted here is a rhythmic variant of the original Psalm-mode melody whose "nuclear cell", according to Eric Werner, is thought to be the Magnificat in the third (Gregorian) Psalm Tone.¹⁷⁸ Werner, however, contradicts himself if he assigns *Akdamut* tonally to the hypomixolydic church key, thereby drawing a parallel with respect to the use of the mode in the Jewish religion to the significance of the eighth mode among the Christians:

"The eighth Gregorian Psalm Tone with its characteristic *initium* G-A-C¹⁷⁹ and the *finalis* G is very popular in Jewish tradition. It is the mode of the Pentateuch and the daily praises among the Yemenite Jews (...) the solemn mode for the Day of Atonement in the Sephardic tradition (...), the mode which permeates the feast of *Shavu'ot* (Pentecost) in Ashkenazic tradition. The main *piyyut* of that festival, *Akdamut*, is sung in an old chant, the framework of which is presented in (...) Tone VIII. Thus, all of the important

Ho - el b' - ssa - a - zu - moss,
 us - se - cho, hag - go - dol bich' -
 wod - sch' - me - cho, hag - gib -
 bor - lo - ne - zach,

Ex. 17 (*Kol Rinah U' T'fillah*, No. 73, Measures 1-11)

The little coloratura embellishments of the *Ha-el* recitative which still convey a rich melisma that was curtailed in more recent times¹⁸⁴ come to an end and thus reveal its earlier origin. This introductory motif is exemplary of nineteenth century synagogue melodies with respect to its tonal arrangement. Once belonging to the formation of the Dorian motif which, beside the Phrygian motif, counts among the most important elements of the Sabbath and holiday melody, it drew nearer "to the modern minor form through its partly tender and melancholy, and partly more austere character" in the nineteenth century.¹⁸⁷

The seven synagogue melodies do not only represent the "thematic sources" of the *Five Festival Preludes*, they are to some extent typical of a process in which originally non-Jewish melodies were borrowed in part for *piyyutim* or for other songs of the Jewish liturgy. This process allowed the rhythmically designed *piyyutim* to fall into oblivion but preserved their non-Jewish material. This material was then underlain with other, partially non-rhythmic texts in order to function as "seasonal motifs" or "sectional leitmotifs". In this way, the synagogue melodies represent a continuous process of initial musical adaptations to non-Jewish music which, in contrast to Jewish music, already early-on, had a well-fixed written and hence traditional background.¹⁸⁸ One part of synagogue melodies might, in this sense, be an example of a "musical rapprochement" to Christian musical culture.

My own appraisal of the similarity between synagogue melodies and those of the Christian liturgy, however, refutes the claim that non-

Jewish melodies were adopted by the cantors. The fact that beginning motifs of synagogue melodies and Church songs or Gregorian chant are, as a rule, nearly identical could also point to a common origin for those melodies which, in the course of time, underwent further but different development. It is also quite conceivable that there was an interaction with respect to Jewish and non-Jewish music, and it is through this reciprocity that, in the final analysis, their commonness can be justified.

How Christian and Jewish songs became interwoven cannot be explained owing to our extremely inadequate source material. The fact, however, that similarities regarding the melodic development of several songs positively exist should contribute to our understanding of Jewish and non-Jewish music.

In the light of the above, the fact that the seven synagogue melodies show "sectional motifs" and "season motifs" and thus respectively represent melodies which are connected to a certain festival and/or a certain prayer time, the question can be asked whether, on account of their close relation to these tunes, the *Five Festival Preludes* are written only for the corresponding holidays and/or prayer times. Due to the paucity of sources, no conclusive evidence can be adduced whether Lewandowski specifically intended to dedicate a particular prelude to a certain holiday.¹⁸⁹ On the other hand, the fact that the *Five Festival Preludes* are not only organ works bound up with the liturgy but also possess general cultural worth and are thus not only meant to be played in the prayer service, where they are "at home" in their arranged melodies, can, in the final analysis, be demonstrated by the performance of the "*Five Festival Preludes*" as concert pieces. (end Part II)

FOOTNOTES

79. Aron Ackerman, *Der synagogale Gesang in seiner historischen Entwicklung*, in: Jacob Winter, August Wünsche (Hrsg.) *Die jüdische Literatur seit Abschluss des Kanons*, Bd. III: *Geschichte der poetischen, kabbalistischen, historischen und neuzeitlichen Literatur der Juden*, Reprographischer Nachdruck der Ausgabe Trier 1896, Hildesheim 1965, S. 524.
80. *Ibid.* p. 525.
81. Schönberg, *Die traditionellen Gesänge des israelitischen Gottesdienstes in Deutschland*, S. 54.
82. Cf. *ibid.*, p. 55.
83. *Ibid.*
84. *Ibid.*
85. *Ibid.* p. 58.
86. Eric Werner, *Zum Geleit*, S. VII.
87. The term "leitmotif" is very often encountered in Eric Werner's studies with regard to certain synagogue melodies. He understands it in the following sense: "Thus migrating or current motifs containing literary or theological considerations and

allusions approach the function of leitmotifs known to every music-lover from the program symphonies of Berlioz and Liszt, and even better from the operas of Richard Wagner." (*A Voice Still Heard*, p. 29) In fact, this term is almost exclusively used for the central meaning of Wagner's work. The use of this terminology thus seems unreasonable to the author. Hence, the "leitmotif function" of synagogue melodies appears only within quotation marks.

88. "Innwohnende Harmonik"
89. In England, the expression "bourdon" was in use since the thirteenth century meaning the voice carrying the "cantus firmus". It is to be assumed that the term "bourdon" is used in this sense.
90. "perihelitic" means "drawing closer to the sun". In this connection, the author could mean sequences that come nearer the tonic in cadences.
91. Ackerman, *Der synagogale Gesang in seiner historischen Entwicklung*, p. 525.
92. *Ibid.* p. 528.
93. The Braunschweiger Melodies, which appeared in 1843, for the first time contained tunes with an uncomplicated two-part musical setting which were especially suited for small congregations without a synagogue choir.
94. Referring here to *Kol Rinnah U'T'fillah. Ein-und-zweistimmige Gesänge für den israelitischen Gottesdienst*, first edition: Berlin, 1870.
95. Lewandowski, Forward to *Toda W'simrah*, Berlin, 1876.
96. *Ibid.*
97. Cf Fromm, *On Jewish Music*, p. 65.
98. *Ibid.*
99. Werner, *Zum Geleit*, p. IX.
100. Unless otherwise indicated, the statements in this chapter are based on: Werner, *A Voice Still Heard*, Chapter III.
101. Cf. Trepp, *Der jüdische Gottesdienst*, S. 24, 54, 58.
102. *Ibid.*
103. Cf. Eric Werner, *The Doxology in Synagogue and Church. A Liturgico-Musical Study*, in: Hebrew Union College Annual, Vol. XIX (1945-46), published by David Philipson, Jewish Institute of Religion, Cincinnati, Ohio, 1968. p. 275-351.
104. Evening service for the New Year and Day of Atonement.
105. *Mi-Sinai* means "coming from Mount Sinai. This concept, an indication of the reverence with which these melodies were regarded, is believed to originate in the *Sefer Hassidim*, the book of the Pious, in which it is maintained that several of these tunes were given to Moses on Mount Sinai. (Cf. Werner, *A Voice Still Heard*, p. 27.
106. Abraham Idelsohn, *Der Missinai-Gesang der deutschen Synagoge*, in: *Zeitschrift für Musikwissenschaft* 8, Leipzig 1926, p. 449.
107. *Ibid.* p. 465
108. *Ibid.* p. 449.
109. Werner, *A Voice Still Heard*, p. 32.
110. Idelsohn, *Der missinai-Gesang der deutschen Synagoge*, S. 472.
111. Hans Samuel, *Die Stimmung der hohen Feiertage in der Musik*, in: *Frankfurter Israelitisches Gemeindeblatt. Amtliches Organ der Israelitischen Gemeinde*, Jg. 10, Nr. 1, Frankfurt a. M. 1932, S.3.
112. Friedmann establishes connections to the much later Baumker's Catholic Church Songs *Singet fröhliche alle Zeit and Allmächtiger, vor dir im Staube* (Cf. *Der synagogale Gesang*, S. 113). Werner draws a further parallel to *Ottenton* by Walther von der Vogelweide regarding the melodic formation aside from the *Iste Confessor*, (Cf. *A Voice Still Heard*, p. 63).
113. Paulus Diaconus (c. 720-799), Lombard historian who figured among the most

- important members of the group of scholars at the court of Charlemagne.
114. Ackerman, *Der synagogale Gesang*, S. 513.
 115. *Ibid.* p. 499.
 116. Werner, *A Voice Still Heard*, p. 89.
 117. The comments find support in: Abraham Zwi Idelsohn, *The Kol Nidre Tune*, in: Hebrew Union College Annual, Vol. VIII-IX, Jewish Institute of Religion, Cincinnati, 1931. p. 483-509, and in: Eric Werner, *A Voice Still Heard*, Ch. III.
 118. Kitov, *Das jüdische Jahr*, Bd. IV, S. 98.
 119. There are various versions of the *Kol Nidre* including the one in Aramaic originating with Rabbi Meir Tam and customarily used among Ashkenazic Jews. Sephardic and Yemenite Jews today still sing the Hebrew version.
 120. Kitov, *The Book of Our Heritage (The Jewish Year)*, Vol. I, p. 97, 99.
 121. "Marrano": is an abusive name applied by early Christians to Jews converted by force who adhered secretly to Judaism.
 122. Cf. Idelsohn, *Jewish Music*, p. 154 and 160.
 123. The translation of the text reads: All the vows of the Sons of Israel which they have sworn to You our Father when raising their eyes to You, You Who are in Heaven, they regret with their whole heart and soul. From this Yom Kippur to the next Yom Kippur, may it come upon us for good (...).
 124. Cf. for example, Lewandowski, *Toda W'simrah*, N. 117 and 118.
 125. Cf. Abraham Zwi Idelsohn (Hrsg.), *Die traditionellen Gesänge der süddeutschen Juden*, Leipzig, 1932, (= Hebräisch-Orientalischer Meliodenschatz, Band VII), S. 73, Nr. 190b.
 126. Cf. *ibid.*, S. 80, Nr. 208b.
 127. Cf. *ibid.*, S. 163, Nr. 155.
 128. Cf. *ibid.*, S. 164, Nr. 157.
 129. Werner, *A Voice Still Heard*, p. 38.
 130. The "Eighteen Petitions Prayer", composed of 18+1 is recited while standing and represents the main part of the Jewish Divine service.
 131. Cf. Trepp, *Der jüdische Gottesdienst*, S. 45.
 132. Praise, in the sense of a doxology.
 133. Cf. Trepp, *Der jüdische Gottesdienst*, S. 206.
 134. The translation reads: Thank Him, for He is good.
 135. Kitov, *Das jüdische Jahr*, Bd. IV, S. 168-69.
 136. Werner, *A Voice Still Heard*, p. 98.
 137. Cf. *ibid.*
 138. Prayer over wine.
 139. The nineteenth *berakhah* (Priestly Blessing).
 140. The prayer leader's summons as a signal to prepare for the Priestly Blessing.
 141. Cf. Werner, *A Voice Still Heard*, p. 30.
 142. Cf. Friedmann, *Der synagogale Gesang*, S. 114.
 143. Wilhelm Bäumker (Hrsg.), *Das katolische deutsche Kirchenlied in seinen Singweisen von den frühesten Zeiten bis gegen Ende des siebzehnten Jahrhunderts*, Freiburg i. Br. 1886, S. 705, Nr. 374.
 144. Cf. Werner, *A Voice Still Heard*, p. 147.
 145. *Ibid.*
 146. *Ibid.* p. 89.
 147. *Ibid.*
 148. Gottfried Selig (Hrsg.), *Von den Gesängen des ersten Passah-Abends*, in: *Der Jude. Eine Wochenschrift*, Bd. III, Leipzig 1769, S. 385-388.

149. Cf. Werner, *A Voice Still Heard*, p. 147.
150. Cf. *ibid.*
151. Cf. *ibid.*; A printed copy of the oldest composition is also found here.
152. The "Who is like unto Thee" is a genre of Jewish liturgical poetry.
153. Werner, *A Voice Still Heard*, p. 167.
154. Friedmann, *Der synagogale Gesang*, S. 104.
155. Bäumker (Hrsg.) *Das katolische deutsche Kirchenlied*, S. 255. Nr. 12.
156. Cf. Schonberg, *Die traditionellen Gesänge des israelitischen Gottesdienstes in Deutschland*, S. 55.
157. Friedmann, *Der synagogale Gesang*, S. 104-105; the *Adir hu* is quoted here in this connection.
158. Expression of the Revelation; confession of faith.
159. Cf. Elbogen, *Der jüdische Gottesdienst*, S. 22.
160. Cf. Trepp, *Der jüdische Gottesdienst*, S. 27.
161. Cf. Werner, *A Voice Still Heard*, p. 134.
162. Cf. Idelsohn, *Der Synagogengesang der deutschen Juden im 18 Jahrhundert*, Leipzig, 1932 (= Hebraisch-Orientalischer Meliodenschatz, Band VI), S. 193, N. 10.
163. Cf. Elbogen, *Der jüdische Gottesdienst*, S. 23.
164. No musical setting of *Brah Dodi* can be found in Lewandowski's collection of synagogue melodies.
165. Cf. Werner, *A Voice Still Heard*, p. 123, 133, and 273 (N. 4b).
166. Cf. *ibid.* p. 133.
167. In Sephardic synagogues another *piyyut*, *Azharot*, containing the 613 Torah commandments, is recited in place of the *Akdamut*.
168. Kitov, *Das jüdische Jahr*, Bd. III, S. 19.
169. Trepp, *Der jüdische Gottesdienst*, S. 222.
170. Cf. *ibid.* p. 222-223.
171. Cf. Elbogen, *Der jüdische Gottesdienst*, S. 208-209.
172. Cf. Kitov, *Das jüdische Jahr*, Bd. III, S. 18.
173. Kitov, p. 19.
174. Kitov, p. 19-21.
175. Cf. Werner, *A Voice Still Heard*, p. 89-90.
176. Cf. *ibid.*
177. Cf. *ibid.*, Table VI. I, p. 261.
178. Cf. *ibid.*, p. 90 and Table VI, p. 261.
179. The third and eighth Psalm Tone have the same "initium"!
180. Eric Werner, *The Sacred Bridge. The Interdependence of Liturgy and Music in Synagogue and Church during the First Millennium*, London and New York, 1959. p. 469.
181. Cf. Werner, *A Voice Still Heard*, Table VI, p. 261 and Friedman, *Der synagogale Gesang*, S. 105.
182. Cf. Ackermann, *Der synagogale Gesang*, S. 510.
183. *Ibid.*, S. 514.
184. Morning prayer service beginning at dawn.
185. Cf. Hans Samuel, *Die Melodien der drei Wallfahrtsfeste*, in: Frankfurter Israelitisches Gemeindefblatt. Amtliches Organ der Israelitischen Gemeinde, Jg. 10, Nr. 9, Frankfurt a. M. 1932, S. 194.
186. Samuel, p. 194.
187. *Ibid.*
188. Cf. Werner, *A Voice Still Heard*, p. 94.

189. According to statements of the Bote and Bock Publishing House, all records regarding the *Five Festival Preludes*, i.e. correspondence and a possibly existing preface to the composition were destroyed during World Wars I and II.

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DENTAL CONSIDERATIONS IN BLOWING THE *SHOFAR*

by Ernest Herman

The *shofar* is the world's oldest wind instrument that still remains in use to this day. It has not changed in 4,000 years and is nothing more than a piece of animal horn. Although it is the most unsophisticated of musical instruments and can hardly carry a tune it still has the ability to stir one's deepest emotions. The Jewish people have used it at the giving of the Torah, for announcing the "Year of the Jubilee", for the purposes of war, for religious ceremonies, to warn of approaching danger, to call the people together on a solemn fast day, and as accompaniment to a song of praise. It was also sounded for announcing the Sabbath, in excommunication ceremonies, and at funerals. Based on a biblical command, it is blown on Rosh Hashanah. It is also blown at the close of the Yom Kippur service and every morning throughout the Jewish month of *Elul*.

Basically, blowing the *shofar* is similar to playing any brass musical instrument. This group, which includes the trumpet and the trombone are horns that require that the lips of the individual vibrate, which in turn sets the air column in the instrument vibrating, producing the tone and sound. To some, this may appear to be a simple exercise but it is actually a complex and coordinated operation, involving the muscles of the lips, cheeks, teeth and many times even the tongue. There are also dental implications, some harmful and some beneficial. The forces produced can affect the positions and health of the front teeth depending on the individual's jaw formation and position (Fig. 1 and 1a). Any child or adult contemplating the blowing of the *shofar* to any serious extent should be

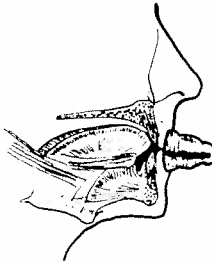


Fig. 1 - Position of mouth and jaws while trumpet is being played.

Fig. 1a - Position of mouth and jaws in blowing the *shofar*.

familiar with these facts to insure continuous good oral health and good sound production for the blower.

The Embouchure

The embouchure is the manner in which the mouth is applied to the mouthpiece of a wind instrument. The lips are of primary importance. The Orbicularis Oris muscle of the mouth and the eleven sets of muscles that radiate from it on each side (Fig. 2) are the chief components of the lips. These muscles, acting bilaterally, work in conjunction to produce a

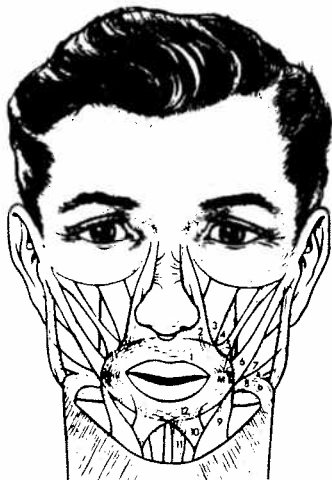


Fig. 2 - Scheme of musculature of embouchure: 1, orbicular muscle of mouth (upper lip portion); 2, levator muscle of upper lip and ala of nose; 3, levator muscle of upper lip; 4, levator muscle of angle of the mouth; 5, lesser zygomatic muscle; 6, greater zygomatic muscle; 7, buccinator muscle; 8a, masseteric strand of risorius muscle; 8b, platysma strand of risorius muscle; 9, depressor muscle of angle of mouth; 10, depressor muscle of lower lip; 11, chin muscle; 12, orbicular muscle of mouth (lower lip portion); and M, modiolus.

proper and correct relationship to the mouthpiece. Should a muscle on one side be deficient, compensating action on the other side is necessary to produce the proper formation. Besides their function in the formation of facial expressions, these muscles cause various amounts of tension in the face to permit a finely controlled air stream to be emitted through the lips.

The act of placing the mouth to the mouthpiece is most important because the embouchure controls sound production, tone, quality, articulation and dynamics. In the formation of the embouchure, the lips act as a washer, preventing the leakage of air; the tongue, with its many muscles acts as a valve to control the flow of air; the mouth funnels the air traveling from the lungs to the instrument and the teeth and jaws support the soft tissues. The instrument's mouthpiece is also sometimes referred to as an embouchure.

Dental Considerations

Every phase of dentistry is involved in the successful blowing of the *shofar*, but orthodontics, periodontics and prosthodontics are the most important.

Orthodontics

The position of teeth depends on the forces and pressures exerted on them. A harmonious balance of forces should exist to maintain the teeth in proper position. Any musical instrument played with the mouth introduces a set of new pressures that affect teeth. The playing of the proper musical instrument can help a child before, during and after orthodontic treatment. Research has shown that about 500 grams of lip pressure is required to play middle C on the trumpet. We know that less than 100 grams of pressure is required to move a tooth. A comparison of these forces readily shows the potential for harmful or beneficial effects of wind instruments.

Most orthodontic patients have malocclusions relating to protruding upper front teeth. The *shofar* or any brass instrument could be expected to effect some improvement in tooth position, since they require tremendous pressures against the upper front teeth. (Fig. 3 and 3a). Here the lower jaw is forced forward to align with the upper jaw to form the proper



Fig. 3 - Lateral radiograph showing severe compression of lips while middle C is being played on trumpet.



Fig. 3a - Lateral radiograph taken while blowing the *shofar*.

embouchure. A person with short, flabby lips would benefit by the increased tonicity and strength of the lips. Breathing is also improved. A broad, flat protrusive tongue is reduced to a more pointed shape. Those with a harmful tongue thrusting habit could be helped.

On occasion we must discourage the playing of the *shofar* or any other wind instrument because of some special dental condition:

- Severe crossbites of the back teeth. The embouchure depends on a bilateral symmetrical adaptation of lip musculature; this usually cannot be attained.
- Diastemata or spaces between the front teeth. Lip tissue can be caught between the teeth; this can result in severe ulceration.

- Front teeth that are crowded, overlapping or conical in shape. These can also cause ulceration.
- Unreplaced congenitally missing or extracted teeth. The framework that supports the cheeks when the instrument is being played is reduced.

On occasion, a prosthetic appliance can be used to cover some irregularities to allow the person to blow. One such appliance is the acrylic lip shield, to be described later.

Peridodontics

Many wind musicians report that the pressures on the teeth in the course of playing do tend to cause mobility of the teeth and resorption or loss of bone surrounding the teeth and roots. While playing any wind instrument, musicians secrete more saliva that collects for longer periods on the floor of the mouth. This increases the amount of plaque and the subsequent formation of calculus or tartar. This of course is detrimental to the supporting tissues of the teeth.

Peridontal and gum care for wind instrumentalists should be thorough and frequent. Emphasis should be placed on proper oral hygiene and toothbrushing.

PROSTHODONTICS

Some mobility of the teeth tends to develop as the wind musician grows older. This could necessitate the construction of a splint of one kind or another. If teeth are missing or extracted, a prosthesis must be made so that the embouchure is not endangered.



Fig. 4 - Acrylic plastic lip shield appliance.

Wind musicians can be helped by one of several appliances as required:

- The transparent acrylic lip shield (Fig. 4) is used for persons with sharp incisal edged teeth, sharp corners of teeth, overlapping teeth, or almost any condition that causes pain when the lips are pressed against the teeth when pressure is applied. This appliance fits from premolar on one side to the premolar of the other side and over the crowns of the teeth of the jaw involved. It extends to a little below the gum margins over the front and back of the teeth. When used in the lower jaw it prevents the accumulated saliva from affecting the teeth. The splint is very thin and is highly polished to feel smooth to the tongue and lips. This can be used successfully until the offending condition can be relieved.
- Metal tooth splints used on the tongue side of the teeth are used for teeth that are mobile or that require additional support. This is especially applicable to *shofar* or brass player where high pressures are used against the crowns of the teeth.
- For those who require complete dentures upper or lower or both, the situation could be troublesome especially if the person depends on his musical ability for his livelihood. The wind musician wearing a full set of complete dentures in playing would immediately loosen, dislodge or tilt them. Under these conditions an additional set of dentures is required; one for normal use and one for playing a wind instrument. The latter denture is called an embouchure denture. These are especially made in a manner which prevent any tilting or dislodgement.

The dentist has a most important role with people who are about to start or who are blowing a *shofar* or any wind instrument. In addition to the special conditions mentioned, other phases of dentistry are important. Pain can be caused by decayed teeth, unerupted teeth, ulcers of the mucous membrane or faulty restorations, crowns, or bridgework. These can lead to incorrect embouchure adaptations, because staccato and other types of sounds require an exacting position of the tongue which must also be healthy. The *shofar* blower or wind musician should receive excellent dental care with special attention to the evaluation and solution of his individual problems.

DR. ERNEST HERMAN, D.D.S. F.A.C.D., Diplomate, American Board of Orthodontics.

BSJM AND CCA UPDATE

BSJM

Student Enrollment

A wide variety of courses were offered at the Belz School of Jewish Music during the 1999 Spring and Fall semesters. A total of 281 students were registered at the school during the two terms. Included in the roster were thirty three full-time students, mostly from outside Yeshiva University, three of whom were already engaged in the active cantorate and who were serving synagogues in the New York Metropolitan area.

Curriculum

The curriculum of the school included courses in *Nusah Hatefillah* (prayer chant), *Hazzanut*, Cantillation, Music Theory, Voice, Piano, Choral Ensemble, Instrumental Ensemble, Jewish Music History and Liturgy, Choral Literature, Sephardic *Hazzanut* and *Safrut* (Hebrew Calligraphy.)

Administration & Faculty

The current Belz School Administration and Faculty include:

BERNARD BEER, Director, Instructor of Liturgical Music and History of Jewish Music

SOLOMON BERL, Instructor of Cantillation, Liturgical Music and Liturgy

DAVID FEINBERG, Instructor of General Music and Piano

SHERWOOD GOFFIN, Instructor of Liturgical and Jewish Folk Music; serves also as Outreach Coordinator

SHELLY LANG, Instructor of General Music, Voice, Piano, and is Conductor of Instrumental Ensemble

Darrel Laure, Instructor of Voice

Joseph Malovany, Distinguished Professor of Liturgical Music

Zalmen Mlotek, Instructor and Conductor of Choral Ensemble

Ira Rohde, Instructor of Occidental Sephardic Liturgical Music

Shmuel Schneid, Instructor of *Safrut* (Hebrew Calligraphy)

Brian Shanblatt, Instructor of Liturgical Music

Moshe Tessone, Instructor of Oriental Sephardic Liturgical Music

Elchanon Wasserman, Administrative and Placement Coordinator

Outreach Seminars

Outreach Seminars in the instruction of "*Nusah Hatefillah* and

Congregational Singing” took place at the Young Israel of Woodmere, Long Island, New York and at the Young Israel of Scarsdale. Ten synagogues in the area of lower Westchester participated in sponsoring the Scarsdale seminars.

The Outreach Mini-Courses were designed to acquaint the general public with *Nusah* (chant) and its significance. Students were instructed in learning the necessary skills needed to lead synagogue services while acquiring a better and broader understanding and appreciation for the liturgical and musical background of each prayer. The ultimate goal of the Outreach Program was to encourage musically gifted young men to enroll at the Belz School. Cantors Bernard Beer, Sherwood Goffin and Joseph Malovany served as instructors.

***Nusah* on CD-ROM**

A project which will include the entire liturgy of the *nusah* for all *Shabbat* services on CD-ROM is currently being prepared in conjunction with the Union of Orthodox Jewish Congregations and the Davka Corporation (a Jewish software company) and will soon be released to the public. The project includes explanations, *halakhot*, origin and development of each prayer. The *nusah* chant is being featured on various levels (beginners, intermediate and advanced). Participants in the presentation of the project include Cantors Bernard Beer and Sherwood Goffin.

“Music of the Ages” Concert at Eldridge St. Synagogue

The Belz School sponsored and participated in a concert held at the historic Eldridge Street Synagogue on the Lower East Side of Manhattan. The program theme, “Music of the Ages” featured Cantor Sherwood Goffin, Cantor Joseph Malovany and the Belz School Choral Ensemble under the direction of Zalmen Mlotek.

The concert was presented as part of a series of events in cooperation with the Eldridge Street Project. The Eldridge Street Project has been established to preserve the Eldridge Street Synagogue, the first great house of worship built by Eastern European Jews in America, as a site for historical reflection and aesthetic inspiration.

Placement

More than 40 *Ba'alei Tefillah* (prayer leaders) and cantors were placed by the Belz School at High Holy Day services and full-time positions in synagogues throughout the East Coast, West Coast and Canada. The officiants included Yeshiva University students, faculty, alumni as well as non-university affiliated professionals in such fields as

medicine, psychology, law, education, business, social work, accounting and computers.

This past year's placements included positions in Halifax, Nova Scotia; Freehold, NJ; Kingston, NY; Beverly Hills, CA; La Jolla, CA; Montreal, Quebec; Durham, NC and Las Vegas, NV.

Belz Trained *Sofer* Repairs Rescued Sefer Torah

A Torah rescued from Nazi Europe and brought by refugees to Honduras only to fall victim to Hurricane Mitch was again saved, thanks to the efforts of a *sofer* (scribe) who learned his skill at the Belz School of Jewish Music.

Rabbi Emmanuel Vinas made headlines after an October 1998 storm when he was tapped to restore the damaged scroll. It was recovered after flood waters destroyed its second home, the synagogue Comunidad Hebra Tegegicalpa, in the Honduran capital.

The 30 year old Spanish speaking Miami native, director of Jewish Family Life at the Tarrytown (NY) Jewish Community Center on the Hudson, credits an unusual chain of events - and his YU calligraphy instructor - for his now well-publicized association with the 100-plus-year-old Hungarian Torah.

"I was reviewing and correcting seven *Sifrei Torah* at the Hebrew Institute of Riverdale," says Rabbi Vinas, himself a resident of that Bronx community. "I brought one of the scrolls to the JCC to show nursery school children and teach them what *soferim* do. During the class, a board member came in and she also watched."

Two days later, Rabbi Vinas recounts, the board member received an e-mail from her son-in-law's business associate in Tegucigalpa, who was desperately seeking a *sofer*. "That this woman would know a scribe, one who speaks Spanish yet, was a tremendous thing. She contacted the syngagoue in Honduras and I sent an e-mail in Spanish. The congregation arranged for the Torah to be sent to me."

The parchment was water-stained, some 20 columns of writing had oxidized and turned rust-red, white paint covered some sections and of course mud had seeped in, mostly, and Rabbi Vinas says eerily, "around the passages that deal with Noah and the flood."

Understandable, the saga captured the interest of major television networks who aired it on local and national news programs. It has been chronicled on radio, the internet, and in local newspapers; *Life Magazine* may do a feature in an upcoming issue.

Rabbi Vinas, who thinks "it's kind of funny that I'm in the limelight now," nevertheless acknowledges a debt of gratitude to his mentor and teacher, *Safrut* instructor Rabbi Shmuel Schneid, a YUHS and

RIETS alumnus, with whom he studied Hebrew Calligraphy, 1993-95, at YU's affiliated **Philip and Sarah Belz School of Jewish Music**.

The one-credit course, open to YU and non-YU students, focuses on practical writing of the Hebrew script as found in *Sifrei Torah*, *Tefillin* (phylacteries), and *Mezuzot*. Students learn to recognize imperfections in the script and methods of correction. The laws and customs pertaining to the writing of the letters in the various scrolls and religious articles are also studied.

CCA

"White Shul" Hosts Mid-Winter Conference

The CCA Mid-Winter Conference took place at Congregation Knesseth Israel (the "White Shul") in Far Rockaway, NY on Sunday, February 21, 1999. The Conference featured three sessions, a catered luncheon and a membership meeting. Some 40 CCA members, colleagues and "CCA Friends" attended.

In the opening session, Rabbi Tzvi Flaum, spiritual leader of the host synagogue, delivered a *Shi'ur* entitled "The Significance of *Tefillah Betzibbur* and the Special Function of the *Sheli'ah Tzibbur* According to the Unique Formulation of the *Rav* (Rabbi Joseph B. Soloveitchik)".

After a luncheon break, Velvel Pasternak, President and Founder of Tara Publications, spoke on "The Spirit of Hassidic Music". Cantor Bernard Beer, concluded the conference with "Highlights of the Music of Passover; A Presentation and Analysis".

CCA Friends

To help support, promote and foster Jewish music in general and synagogue music in particular, the Cantorial Council of America established "Friends of CCA".

Included in the category of "Friends of CCA" are *Ba'alei Tefillah*, *Hazzanim*, Rabbis, synagogue laymen, as well as individuals who have taken an active interest in Jewish music and who wish to support its programs. To date, 55 have joined as "Friends". Annual dues is \$36.00.

39th Annual Convention Draws Record Attendance

A record attendance of 155 were present at the 39th Annual convention of CCA which was held at the Nevele Grande Resort, Ellenville, NY from Sunday through Wednesday, June 27 - 30, 1999. Cantors throughout the United States, Canada, and Israel attended, many of whom were accompanied by family and friends. Cantor Arie Subar of

Montreal, Quebec and Cantor Simeon Vogel of Linden, NJ served as Convention Chairmen.

Featured sessions and their presenters included the following: “*Te’amim Batefillah: An Analysis and Practical Usage of Cantillation in Our Nushaot*,” by Cantor Oscar Berry of the Flatbush Park Jewish Center, Brooklyn, NY; “New Music and New Adaptations, Sampling Original Selections For Use In Synagogue and Concerts,” by Cantor Seymour Rockoff of the Keshet Israel Synagogue, Harrisburg, PA; “Turning Our Youth To *Davening: A Practical Approach to Instilling Jewish Youth With an Appreciation for Nusah and Tefillah*” by Cantor Paul Glasser, National Executive Director, NCSY; “The Shlomo Carlebach *Kabbalat Shabbat* Service, its Implications, pro and con for *Nusah Hatefillah* in future generations,” by Cantor Sherwood Goffin, Lincoln Square Synagogue, New York, NY, and Rabbi Samuel Intrator, Rabbi and *Shri’ach Tzibbur* of the Carlebach Shul, New York, NY; “Point and Click: The Art of Notating Music on the Computer” by Jason Green, Montreal Quebec; “Caring and Striving For A Healthier Approach To Singing: Demonstration and Discussion on Techniques in Vocal Pedagogy Both in Singing and Speaking”, by Darrel Lauer, Instructor, Belz School of Jewish Music; “Musical Workshop *Nusah Hazzanut* and Congregational Singing for the *Kol Nidre* Service. A study and analysis of the major *Piyyutim*,” by Cantor Bernard Beer, Director, Belz School of Jewish Music; Aspects of the *Nusah* of the *Musaf* Yom Kippur Service by Cantor Joseph Malovany, Fifth Avenue Synagogue.

Highlighting the convention was a “Musical Tribute to Seymour Silbermintz”, chaired by Cantor Leon Kahn, Washington Heights Congregation, New York, NY. Other participants in the tribute included Cantor Moshe Ehrlich, Congregation Beth Sholom, Lawrence, NY; Rabbi Fred Hyman, Assistant Rabbi of the Park East Synagogue, New York, NY; Cantor Ari Klein of the Park East Synagogue, New York, NY and the CCA Choral Ensemble.

Cantor Binyamin Glickman presented “Modern Hassidic Melodies in two-part harmony, as arranged by Seymour Silbermintz”; Cantor Shimon Kugel, popular singer and vocalist lead a musicale, “Combining Modern and Traditional Hassidic Music for the Synagogue and Concerts” and Cantor Moshe Kraus of Ottawa, Ontario conducted a *Ma’ariv* service with introductory remarks.

The Annual Convention Concert was held at a neighboring synagogue, Congregation Ezrath Israel, Ellenville, NY, and featured Cantors Avi Albrecht, Congregation Beth Tfiloh, Baltimore, MD; Asher Heinovitz, Yeshurun Synagogue, Jerusalem Israel; Shimon Kugel, Brooklyn, NY; Avraham Shaanani, Montreal, Quebec; and Moshe Shur,

Montreal, Quebec.

Sukkot Program at the Lincoln Square Synagogue

On Wednesday, September 29th, the third day of *Hol Hamo'ed Sukkot*, CCA presented a program entitled "*Nusah, Halakhah and Shirah* for the Last Days of *Sukkot*". The program, held in the Lincoln Square Synagogue, was preceded by dinner in the neighboring *Sukkah* of New York city's Mendy's Restaurant. Some 50-60 CCA members, friends and guests were in attendance at this event which featured Rabbi Mordechai Willig of the Young Israel of Riverdale, Rosh Kollel, RIETS in a *Halakhah* session on "*Tefillah* for the Last Days of *Sukkot*" and Cantor Sherwood Goffin of the host synagogue, who conducted *Shirah Betzibbur* and discussed "Highlights of the *Nusah* for *Shemini Atzeret* and *Simhat Torah*".

Annual Beth Sholom Concert

The Annual Beth Sholom Concert at Congregation Beth Sholom, Lawrence, NY, took place on Thursday, June 10, 1999. Cantor Moshe Ehrlich of the host synagogue served as chairman. CCA Colleagues participating along with Cantor Ehrlich were Cantors Joel Kaplan and Shimon Kugel.

CCA Concert at Washington Heights Congregation

The Washington Heights Congregation in conjunction with CCA, presented their annual "Pre-*Hanukkah* Concert" at the Washington Heights Congregation on Saturday evening, *Motza'ei Shabbat*, November 20, 1999 at 8:00 PM. The program featured Cantor Leon Kahn of the host synagogue, Cantor Ari Klein, Cantor Shimon Kugel and Cantor Yaakov Motzen.

Cantor Mark Fishof Memorial Fund to be Established at the Belz School

At the suggestion of the family of the late Cantor Mark Fishof, a special fund in his memory, bearing his name, will be established at the Belz School of Jewish Music. To date, a substantial sum has already been raised toward this fund from friends and associates of the Fishof family.

IN MEMORIAM

Cantor Kalman Chaitovsky

Cantor Kalman Chaitovsky of Springfield, MA, a long-time member of CCA passed away in late December, 1998. Cantor Chaitovsky served the Kesser Israel Synagogue in Springfield, MA for thirty eight years with

great distinction and played a leadership role toward the strengthening and perpetuation of Judaism throughout the Jewish community of Springfield.

Cantor Mark Fishof

Cantor Fishof served as *Hazzan*-Teacher and *Ba'al Keriah* of Temple Beth El in Hackensack, NJ for thirty years. He was honored by his congregation in 1996 and was cited for his numerous contributions on behalf of the synagogue and community. A survivor of the Holocaust, Cantor Fishof heroically saved many Jewish lives during the dark period of the Nazi terror and later contributed articles about his experiences and survival to various Jewish periodicals.

Cantor Baruch Lanton

Cantor Baruch Lanton served Congregation Shevet Achim of Montreal, Quebec as *Hazzan Sheni* for a period of thirty six years. Having brought to these shores the character and *nusah* tradition of the “old world” of Eastern Europe, Cantor Lanton served well in his role as *Sheli'ah Tzibbur* and was extremely popular among his congregants and friends.

Cantor Jeffrey Shapiro

Cantor Shapiro participated in all CCA conventions, conferences and programs most often as chairman, presenter or conductor of various sessions. Outspoken, articulate and devoted to fostering the profession of *Hazzan*, Cantor Shapiro served as a respected long-time board member of CCA. He served Congregation Beth-El of Cherry Hill, NJ with distinction for a period of fifteen years.

RECENT BOOKS

RABBINIC MANUSCRIPTS - MENDEL GOTTESMAN LIBRARY - YESHIVA UNIVERSITY. - By Yosef Avivi; translation by Gertrude Hirschler, OB" M; condensed and revised by Pearl Berger; New York, New York: Yeshiva University Libraries, 1998, 408 pp.

This unusual catalog, written both in Hebrew and English, brings together a rare collection of 400 Rabbinic manuscripts currently housed in the Rare Book Room at Yeshiva University's Mendel Gottesman Library. Among the topics that span several centuries are: exegesis, *halakhah*, rabbinic discourses, *musar*, philosophy, *kabbalah*, documents, letters, and studies. These manuscripts, dating mainly from the 18th, 19th, and 20th centuries, were written by Ashkenazic scholars from Germany and Poland as well as by scholars of Sephardic countries. Leafing through this beautifully bound reference work one finds descriptions of items packed with information and studded with quotations from the manuscripts as well as biographical data about the authors.

Of special interest to our readers should be the many writings dealing with *halakhot* and practices of the liturgy. In addition, the wide range of topics relating to the traditional Jewish attitudes upon religious, cultural, and social problems in particular periods are of great value. The meticulously researched collection with its very useful indices contains works of creative and prominent writers whose contributions will serve a lasting interest to scholars and researchers.

SIDDUR EZOR ELIYAHU AL PI NUSAH HA-GRA. - Edited by Rabbi Yehoshu'a Cohen, assisted by Yeshayahu Winograd, with comments and footnotes by David Cohen, Jerusalem: Kerem Eliyahu, 1989, 553 pp.

Siddur Ezor Eliyahu differs from other *Siddurim* where the *nusah* is prepared by scholars themselves and attributed to them. The Gaon of Vilna did not leave any *Siddur* in print. His lore has reached us through his sons, his students, and their writings and hence, the name for the *Siddur Ezor Eliyahu*; an abbreviation for *Izen Vhokayr Rabbi Eliyahu* ("to probe and search and investigate Rabbi Eliyahu").

Up to now, *Siddurim* such as *Siddur Ha-Gra-Ishay Yisrael* or *Siddur Vilna*, would only mention some of the *Gra's* versions of the *nusah*. *Otzer Hatefillot* (vol. 2, end) has also recorded versions of the *nusah* in *Ma'asayh Rav* and *Piskay Ha-Gra*. The *Orah Hayyim* (after 241), too, notates *Diyukim Benusah Hatefillah Vehaberakhot Meha-Gra* (precision [versions] of the *nusah hatefillah* and *blessings* of the *Gra*). But *Siddur Ezor Eliyahu* places *all* these versions directly into the text, which had hitherto never been incorporated into a *Siddur*.

The work embodies a wealth of liturgic material and information and is highly recommended.

SALAMONE ROSSI - JEWISH MUSICIAN IN LATE RENAISSANCE MANTUA. - By Don Harrán, New York: Oxford University Press Inc., 1999, 310 pp.

This book offers the reader insights into the life, works, and contributions of the Italian Jewish musician Salamone Rossi (c. 1570 - c. 1628). Although there were Jewish musicians before him, it was Rossi who, as an innovator in musical thought and technique, became known as the first Jewish composer of European reknown.

The table of contents reveals that this is an unusual, important book about a composer who occupies a unique place in Renaissance music culture as well as in music

history at large. The work begins with an in-depth introduction and then follow seven chapters bringing the reader to aspects of music, and especially Jewish music, hitherto neglected. The book discusses: 1. The Man, 2. The Publications, 3. Italian Vocal Music, 4. Instrumental Music, 5. From Composition to Performance, 6. Music for the Theatre, 7. 'The Songs of Solomon' - Epilogue: From Conflict to Consonance.

The work also includes a number of fascinating illustrations, numerous music examples, a complete listing of Rossi's works, a glossary of musical terms, a bibliography, and an index. Don Harrán's original, readable, and intrinsically interesting work should find itself on the shelf of every library.

THE MUSIC OF THE MOUNTAIN JEWS. Transcriptions and commentaries by Piris Eliyahu, Jerusalem: The Jewish Music Research Centre, The Hebrew University of Jerusalem, Yuval Music Series 5, 1999, 167 pp. (English) 33 pp. (Hebrew)

Here for the first time is a book that covers all the different, yet closely related, musical traditions and styles of the Mountain Jews, i.e., the Jews from Daghestan and neighboring areas of eastern Caucasus. Until recently, research focused primarily on Ashkenazi and Sephardi traditions largely due to (1) the dominant role of these communities in the development of the Jewish commonwealth in the late-nineteenth century and (2) the Ashkenazi and Sephardi background of most researchers. Due to recent geopolitical developments, more remote Jewish communities of the East have become more accessible.

This volume contains an in-depth introduction both in the Hebrew and English languages. The seventy-five musical notations are planned in three parts: liturgical music, folk song, and instrumental music. By showing what music has been in other times and places, it removes limitations in our own concept of Jewish music and broadens our horizons.

This work opens an entirely new perspective of Jewish music. Much credit is due the composer and musicologist Piris Eliyahu who, during the last years of the Soviet period, before he immigrated to Israel in 1989 from Derbent (Daghestan), recorded the elders of his community, often risking his life.

BIG TOWN BIG TIME. Jay Maeder, series editor, New York: New York Daily News and Sports Publishing Inc. 1998, 198 pp.

BIG TOWN BIOGRAPHY. Jay Maeder, series editor, New York: New York Daily News and Sports Publishing Inc., 1999, 160 pp.

These two books include New Yorkers of the past 100 years who have contributed to the fabric of the world's greatest city. The books reveal an immense amount of effort that has gone into its preparation, as evidenced by the exhilarating history of the city and its people.

Among the many different professions featured are musicians and singers such as Arturo Toscanini, George and Ira Gershwin, George M. Cohan, Edwin Franko Goldman, Al Jolson, and Frank Sinatra.

The books also give accounts of Early Manhattan, Early Brooklyn, Early Queens, the Early Bronx, and Early Staten Island. Fascinating Jewish stories told through words, photographs, and drawings are "The Kosher Beef Riots" (1902); "Strangers in a Strange Land" (1907); "The Assassination of Meir Kahane" (1990) and "Crown Heights" (1991). These books, that make a perfect addition to the library of anyone whose life has been touched by this amazing and pulsating city, may be obtained at local bookstores or by calling toll-free at 1-877-424-BOOK (2665).

RECORDED JEWISH MUSIC

ROMANCERO SEFARDI - LA TRADICIÓN MUSICAL EN ESPAÑA. Susana Weich-Shahak, editor, Madrid (España), Technosaga, SA, 7 selections.

This CD presents a variety of melodies and texts of the Spanish Jews who left the Iberian Peninsula near the end of the fifteenth century and settled in the East and West of the Mediterranean. Besides bringing from Spain their customs and language, they continued their musico-poetic repertoire, including the Romancero.

All the selections sung on this CD lift a curtain to reveal the past. Pairs of parallel romances' versions are sung that have the same textual theme, showing its variants: the first in each pair is sung by an informant from the Eastern region (Turkey, Greece, Bulgaria, and Yugoslavia) and the second one, by an informant from the Western Sephardim (Northern Morocco). The presence of the same themes in the Romancero of both branches of the Sephardic Diaspora testify to their common origin in the Iberian Peninsula.

A pamphlet prepared by Dr. Susana Weich-Shahak greatly enhances this CD. It includes a general overview of the music of this oral tradition, a description of each of the melodies, and supplies the text for each of the melodies sung.

ARBOLERAS, VOL 2. ROMANCES SEFARDIES DE TRADICIÓN ORAL - SEPHARDIC BALLADS FROM ORAL TRADITION: Under the direction of Dr. Susana Weich-Shahak, Madrid, Tecnosaga, SA, 16 selections.

This CD presents a collection of 16 songs from countries such as Egypt, Morocco, Turkey, Bosnia, Bulgaria, and Greece. The participants, both vocal and instrumental, are Elisco Parra, José Manuel Fraile, Carman Terrón Rodas, and Susana Weich-Shahak. The variety of maqâm makes each tune achieve its own charm, while exploring regions of expression and rousing the emotions of the listener. The CD is available at Tecnosaga, SA, Dolores Armengot 13, 28015, Madrid.

MY JERUSALEM. Sung by Arie L. Subar, accompanied by Stephen Glass, orchestrations by Don Habib and Stephen Glass; Montreal, Canada, 10 selections.

Cantor Arie Subar sings on this CD with a unique quality, a variation of melodies comprising Israeli, *zemirot*, and liturgical selections. In that the CD is dedicated to "My Jerusalem", he interestingly begins with "If I forget you, O Jerusalem" (Ps. 137:5) and ends with the same text and melody. A somewhat different spirit is expressed in the "Sea Song" by Yehudah Halevi that follows. Since the Sabbath holds a blessing for the Jew, it is easy to understand how Cantor Subar chose to sing such *zemirot* as *Menuhah Vesimhah*, *Ka Ribbon*, *Tzur Mishelo*, and *Hamavdil*. Yehudah Halevi said "that prayer is for the soul what nourishment is for the body" (*Kuzari* III:5). Listening to "A Prayer" *Uveyom Hashabbat*, *Yismehu* and *Adon Olam* sung by Cantor Subar would be the most desirable preparation for this experience.

Cantor Subar captures on this CD the nostalgia for Jerusalem, the joyful sounds of *Shabbat*, and the inspiration of prayer.

FOUR TAPES ON (1) TEFILLAH, (2) MITZVOT TZERIKHOT KAVANAH, (3) MEGILLAT ESTHER, (4) HALAKHIC PARAMETERS OF THE MITZVAH OF HUMAN REPRODUCTION. By Rabbi Tzvi Flaum; Far Rockaway, New York.

With obvious love for each topic Rabbi Tzvi Flaum, Rabbi of Congregation Keneseth Israel (White Shul), has given accounts for timely religious information on the concepts and beliefs of Jewish religious practice. These tapes cover many aspects of Jewish practice, law, and theology as expressed in the Bible, Talmud, and by rabbinic codifiers of Jewish law (Poskim). The discussions on each tape are clearly and concisely spoken. They are an indispensable resource for students, scholars, and erudite laymen.

1. Tefillah

The material on this tape is from a lecture that Rabbi Flaum gave at a CCA Convention on February 21, 1999. The talk was entitled "The Significance of *Tefillah Betzibbur* and the Special Function of the *Sheli'ah Tzibbur* According to the Unique Formulation of Rabbi Joseph B. Soloveitchik".

Rabbi Flaum takes up such matters as the relationship of the *Sheli'ah Tzibbur* to the worshipers and vice versa, origins of prayer, innovators of prayer, the three daily services, Rabbi Soloveitchik's interpretation of *tefillah* according to the *Rambam* and the *Ramban* and *tefillah betzibbur* (individual prayer) and *tefillah hatzibbur* (corporate prayer). The place of the *Sheli'ah Tzibbur* as *Kohen* and *Levi* and his influences on prayer and the congregation through his chanting and singing are fully discussed.

2. Mitzvot Tzerikhot Kavanah

The talk given on this tape discusses the many talmudic and responsa debates that hinge on the question whether deliberate intention (*kavanah*) is a condition precedent for the fulfillment of the *mitzvah*. Conscious intention in the performance of a divine precept is generally held to be of great ethical importance. The Talmud records opposite opinions on this question.

3. Megillat Esther

This lecture is based upon *shi'urim* given by Rabbi Joseph B. Soloveitchik on *Megillat Esther*. The casual reader of *Megillat Esther* can, at best, appreciate the magnificent *Purim* story. Rabbi Soloveitchik's commentary, however, shows us a logical step by step development how the *Megillah* story has relevance and similarity to modern society. His insights open our eyes to the hidden meanings which abound in *Megillat Esther*.

4. Halakhic Parameters of the Mitzvah of Human Reproduction

This tape is a penetrating exposition to topical questions sponsored by Masoret Institute of Advanced Judaic Studies for Women. Subjects treated include the following: The importance of the first *mitzvah* of procreation and its early place in Scripture; are *B'nei No'ah* also involved in this *mitzvah*?; who is commanded in this *mitzvah*, the man or woman?; how many children (male or female) must one have?; are grandchildren accounted for?; if one cannot have children biologically; adopting children; surgical procedures; surrogate motherhood; cloning, etcetera.